№ 4059.57

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1839
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Apr. 11. 1846.

190P

THE

VOCAL SCHOOL,

OR,

PESTALOZZIAN METHOD OF INSTRUCTION

IN THE

ELEMENTS OF

VOCAL MUSIC:

EMBRACING A PRACTICAL AND PHILOSOPHICAL DEMONSTRATION OF THE PHILOSOPHY OF THE SCALE; ALSO A PART DEVOTED TO MUSICAL ELOCUTION, BASED ON THE ELEMENTARY ANALYSIS OF DR. RUSH:

ILLUSTRATED BY

A GREAT VARIETY OF EXAMPLES AND EXERCISES,

AND DESIGNED AS

A MANUAL OF INSTRUCTION FOR TEACHERS AND SCHOLARS.

BY H. W. DAY.

BOSTON:

OTIS, BROADERS AND CO.

1839.

Jabez Fox
March 3, 1698,

Entered, according to Act of Congress, in the year 1839, by
OTIS, BROADERS & CO.
In the Clerk's Office of the District Court of Massachusetts.

PRINTED BY
KIDDER & WRIGHT.

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INTRODUCTION.

GENERAL REMARKS.

A WISE man about to build a house, would first sit down and count the cost. Nor could we suppose that he would enter upon the work, without having duly considered whether in the accomplishment of the object to his mind, he would be more happy, or have added to himself a new source of enjoyment.

By not acting with a due reference to these two considerations, it is, that so many failures are made in every pursuit in life. To the general rule, that every one may learn to sing, if he commences in season and continues in practice, there is probably not more than one exception in five hundred.* Give to every one the same opportunities, and the number of singers would be equal to the number of readers, where there had been equal opportunities for learning to sing and to read.

All would be able to sing correctly, even as all are able to read intelligibly; and as there are a few who read with peculiar taste and become eloquent in public speaking; so there would always be some, who would excel in the performance of music and in musical knowledge.

It is, however, an expectation which will not be realized, that in the course of a few lessons, or even one or two quarters' instruction, an individual will become a perfect singer. Wrong notions upon this

* Which is about the proportion of the blind.

point, often lead to the discouragement of those who otherwise would, in this respect, realize their fondest hopes.

One might soon acquaint himself with the theory of handling a smith's sledge; but it would not be so easy a matter to inure his limbs to the toilsome task. The taste of an individual may be soon corrected, and he become theoretically acquainted with the elements of vocal music; but to cultivate the voice, so as to obtain a complete command over the vocal organs, is an object, the accomplishment of which, requires years of persevering practice. However, no one need on this account, be discouraged, since there is sufficient pleasure connected with elementary musical practice, to render it a very interesting study. In commencing this, or any other approved course of instruction in vocal music, it is of the greatest importance, that the learner should determine to perfectly understand all that is theoretical, and as far as possible make himself master of all that pertains to practice.

Any thing which a scholar does not understand, a good teacher is always ready to explain. This takes away every excuse for not understanding: "for not *remembering*, there is *no* excuse," as a worthy and learned Professor in college, often used to say. The Elements of music, although by far the most important, are, perhaps, not the most interesting part of the study; or so satisfactory, as the practice, after these elements are perfectly learned. Yet, it is an encouraging fact, that there is an increase of satisfaction and pleasure, as we advance in musical knowledge. Patience and perseverance must be exercised; nor is there any useful art, which can upon more favorable terms be acquired. Let the object be duly appreciated, and

the cost, though it were much more, would appear comparatively small.

Singing has a refining effect on the moral feelings; it promotes health of body and vigor of mind; affords an agreeable relaxation when worn down by labor or wearied by study. It cheers the desponding heart and sooths the troubled spirit. It inspires with hope and welcomes a return of joy. It does *not* produce ebulitions of laughter or vanity; but it *does* heighten and finish to perfection the most joyous emotions of the purely virtuous. Music is a welcome guest to a peaceful family; gladdening the fireside, and rendering home, "though homely," pleasant and agreeable. A singing family is almost always a happy family. Music makes family worship interesting to children and others, because in this part, all can engage. If we can all join in a lively song or a sublime anthem, it is a source of happiness to us and our friends in our interchange of visits and social circles. To sit alone on such an occasion for the want of ability to engage in the exercise, is to be shut out from a productive source of enjoyment.

Of the desirableness of music in the public exercises of the sanctuary, we need not speak.

To the feathered inhabitants of the forest and field, singing is a source of inexpressible delight: and who is not struck with a thrill of joy, when in the field or grove, they strike their melodious strains of praise.

Could we throw off dull mortality and in the purity of angelic spirits, visit the abodes of the Just, we should probably find them SINGING the song of Moses and the Lamb.

VOCAL MUSIC OUGHT TO BE CULTIVATED:

First, because it tends to promote health, physical and intellectual.

Second, because of its influence to refine the moral feelings.

Third, because of its healthful moral tendency upon individuals and society generally.

Fourth, because it operates as a preventative, affording a way of spending some leisure moments profitably, which might otherwise be spent foolishly, perhaps sinfully.

Fifth, because it is a powerful auxiliary in the promotion of truth and happiness—cheering in the family and social circle, and delightful in the house of God.

Sixth, because it is evident from the history of past ages, that it is pleasing to our Maker, and from the sacred scriptures, that it will constitute one of the principal employments of the redeemed in heaven.

And finally, because it is the only branch of education, with one or two exceptions, for teaching which, so strong and forcible reasons can be given.

For influence in favor of its cultivation, vocal music has claims upon the Minister of the Gospel, the Patriot and Philanthropist. Indeed, every well-wisher to the peace of society and the promotion of wholesome public morals, should lend his influence and, if possible, his patronage.

Let it be taught in schools, from the primary to the University, as an every day branch of education, bearing in its harmonious strains the sentiments of a pure morality; then will there be added to the present ways of doing good, another powerful auxiliary, whose very voice is peace, and whose soul is harmony.

PLAN AND OBJECT OF THE WORK.

The SYSTEM presented in this little volume, is purely inductive, or Pestalozzian; harmoniously blending theory and practice, in such a manner, as to inspire an interest in the learner to understand, affording a fruitful source of pleasure, increasing as the pupil advances.

THE ARRANGEMENT, is into four parts, which are subdivided into sections, articles and examples; making it easy to refer to any particular subject or remark.

In general, we are indebted to Messrs. Mason, Ives and Hastings, for many useful thoughts. The part devoted to Rhythm is similar to that in the Boston Academy's Manual of vocal music; comprehending probably quite as much.

The part devoted to Melody, is peculiar in arrangement; embracing a practical explanation of a subject, which it is believed, lies at the foundation of all theoretical and practical musical knowledge, viz: the philosophy of the scale; which has led to a new and probably more inductive course of melody; developing at the proper time, principles, which, brought in at a previous or later period, lose half their force from their insulated character in the analysis. Every important principle, is illustrated by an appropriate example, purposely written, designed to rivet such on the mind. The fourth part, viz: Musical Elocution, embraces an almost entirely new subject. While the philosophy of the scale and the practice which grows out of it are very essential in establishing starting points in the mind, enlightening the understanding, by means of which the individual is the better able to judge of the

exactness of intervals and intonation in general, an elegant musical elocution, is certainly of high importance, in finishing a musical education.

The elementary analysis of Dr. Rush, which has been highly approved and extensively adopted in elocution classes, schools, academies, and colleges, we have made the basis of a systematic and tasteful enunciation. It being so simplified as to be easily understood, and so arranged, that with a careful study and close adherence to the principles maintained, the learner may feel quite sure, that bad habits of pronunciation and in taste, will be thoroughly corrected, and a tasteful musical pronunciation established. The need of something of the kind, induced the author as a teacher, to prepare a course of lessons upon the subject, which were given to schools numerously attended, to their entire satisfaction. They are now, with some alterations and additions, presented to teachers and scholars, with the hope that they may be found a useful auxiliary to a finished musical pronunciation.

Repeated solicitations of individuals in whose judgment a considerable confidence has been placed, and the very general desire of those who have participated in the course of instruction, together with the advantage which scholars would have in being in possession of the lessons, who might attend the author's instruction hereafter, have induced him to submit this system of instruction for publication; so arranged with numerous examples and exercises, with accompanying explanations, as to render it a suitable text book for schools of all kinds.

USE OF THE BOOK.

When in the hands of scholars generally, lessons may be given out, which should be studied, and practiced when the school assembles. As it is hoped that no useless remark is made or example given, a thorough course of instruction will require an attentive practical study of the whole. As circumstances, however, alter cases, it will be the duty of the judicious teacher, to select such parts as he may think proper.

In many cases, it may not be thought expedient to take a class through all the minutiæ of the Philosophy of the scale, or even the derivation of notes. The general principles and results must, however, be understood and committed to memory. The part devoted to musical elocution, should be frequently alluded to, and such use made of the rules therein contained, while a class may be studying other parts of the book, as will lead them to read it attentively. Let this be the text-book for lessons and practical exercises, to accompany some suitable note-book, used by the school.

REMARKS TO THE SCHOOL.

There are several things which should be impressed on the mind of those who are about commencing a course of lessons in vocal music. It will be taken for granted, that they are fully sensible of the desirableness of being able to sing, which should be constantly kept before the mind. No man has ever accomplished any thing praiseworthy who has not acted on a similar principle. If an

individual expects to train and cultivate his voice, and acquire a thorough practical knowledge of vocal music in a short time, he may be assured, that he expects what has never been accomplished by any one else.

Let each one, then begin with a determination to steadily pursue his object, until he shall have fully accomplished it. To all who commence in this way, there are numerous cases of encouragement.

A punctual attendance, and strict attention to the instructions of the teacher, are also indispensable. The whole system being strictly inductive, renders it necessary that the last thing explained be fully understood, that the mind may be prepared for the succeeding step. An absence from one lesson breaks a link in the chain of instruction.

THE TEACHER.

Every teacher, in whatever department of instruction he is called to labor, exerts a very considerable influence on his scholars, and in a greater or less degree, leaves an impress of his own character on their minds. This very naturally arises from the fact, that he is acknowledged a teacher. Hence the necessity, that he be possessed of a good moral character, generous in feeling, pure in intention, upright in conduct and gentlemanly in his manners. The community which encourages a teacher lacking in these important particulars, receives a viper into its bosom, who will not inflict wounds merely, but the poison of whose influence will produce its slow, secret, and finally fatal effect. While parents and the guardians of our youth,

should not, without a satisfactory knowledge of the character of an individual, encourage him as a teacher; they should feel it their duty on the other hand, to cordially support and patronize him, whose influence with theirs, is exerted to train the youth for usefulness and happiness, by inspiring them with a love for virtuous and honorable principles.

Whatever may be the opinion of different individuals, in regard to an acquaintance with the higher branches of literature and science, which it may be thought desirable a teacher of music should have; one thing is certain, that a thorough knowledge of the elementary principles of music, and an aptness to teach, are indispensable to success. The charge has been made, with too much reason, that a "singing master is little better than a clown, in any thing else;" while on the other hand, there has been a tacit admission on the part of the community, that for a teacher of music, any thing more than an ability to sing tolerably well, was unnecessary. But in addition to what has already been named as indispensable, it is highly important, that he should be able to correctly and tastefully pronounce his own language. Almost every one knows, that words, phrases and even hymns, by the aid of melody, are riveted on the memory. Of this, the ancients took advantage, and handed down to posterity the history of the earlier ages, by means of song. The aborigines of our own country, were known to do the same. These references to history, illustrate the fact, that a bad pronunciation, taught through melody, is most pernicious; hence the importance that a teacher of music be correct in his elocution; for while scholars are to look to a teacher for correctness in style, refinement in taste, and a distinct and elegant pronunciation, they will be sure to catch all his imperfections, especially if peculiar.

It is now perhaps time, that the community insist on a more thorough acquaintance with general literature, in those who become teachers of the youth, in one of the fine arts, which is daily becoming more fashionable. Such teachers will doubtless be raised up, as the interest in musical education advances.

THE USE OF AN INSTRUMENT.

It seems almost indispensable, that a teacher be able to play some instrument; it being useful for many illustrations, and important in giving a proper tone, and in sustaining the pitch. It can never fail to have a bad influence to sing tunes in one or two keys only, or to sing different tunes in the same key, or to suffer a habit of flatting or sharping while singing a tune, into the tonic of another key; which is generally the case where there is no instrument. The violin and piano are probably the best instruments for a teacher. The one is portable and excellent for illustrations in either of the four general distinctions. The piano also has its advantages.

LESSONS AND REVIEWS.

It is not enough, that lessons be assigned and practiced; there should be frequent reviews of previous lessons. Review and advance lessons should be given out at the same time, and scholars made to analyze and connect together what they have before studied, that they may be able to call to mind in a connected analytical form, the general principles of all the preceding exercises.

DIAGRAMS—BLACKBOARD.

Some teachers, have successfully taught by means of diagrams, or large sheets of paper upon which lessons were intelligibly written, or by means of printed diagrams; some of which have been published by different individuals. A diagram may be so constructed as to explain by it in a most simple and expeditious manner, the transposition of the key into four, or even *seven* sharps. One or two staffs may be drawn on a large sheet, and the letters written on the lines and spaces, correctly exhibiting to the eye their relative distances.* Little slips of paper may be so let in, that when drawn out, they shall cover the letters in their natural position, and introduce the same letters raised up by means of sharps. The signature should be drawn in the same way. No illustration on the board can be given, so completely explaining the thing desired. Much time is also saved; thus a double benefit is gained, that of more perfectly illustrating an important step in a less amount of time.

The blackboard, however, will always be a necessary appendage to a school room, where music is taught. One of from three to three and a half feet in length, and from two to two and a half feet in width, with two or three staffs drawn on it, is perhaps the most convenient size. A board which has been painted, varnished, and rubbed down, so as to nearly remove the gloss, will be found the best. A good teacher will have frequent occasions to use such a board, to illustrate many little things which come up in a school, which can with greater ad-

* See natural position of the gamut on the staff.

vantage be explained at the moment. As most singing schools are taught in the evening, it will be much more agreeable to the eye, to suspend a reflecting lamp, so that its light shall be thrown upon the board or diagram, while the blaze shall be obscured from the school.

ROOM FOR SINGING.

It is a question of no small importance in the construction of meeting houses and churches, to build them upon scientific principles in relation to sound. A little care taken in this respect, would render them easy for the speaker to fill, and a proper construction and arrangement of the seats for the choir, would very much promote the effect of the singing.

But in a room where music is taught, the same things are not as requisite. The church should be so built within, as to rather augment and blend the music of the choir. The reverberations, from the walls and ceiling properly formed, and at a suitable distance from the singers, hides any small discrepancies between voices. The fact, as it is sometimes said of a room, that it is hard to sing in, does not prove that it is not suitable to *teach* in. A person stationed in the upper part of a room, the ceiling of which is quite high compared with its dimensions in other respects, will distinctly hear every discordant note in the singing of a school or choir below, while the teacher may detect very few. A room which is pretty capacious, with a ceiling rather low, is probably the best for *teaching* and *learning*. In such a room voices can be better and more rapidly cultivated, than in one which would be easy and agreeable for a musical performance.

TAKING COLD AT SINGING SCHOOL.

This is a subject of very serious importance; since many, through carelessness at, and in returning from singing school, have taken troublesome colds, or have laid the foundation of fatal disease. From the evils of which we speak, both sexes are sufferers; but if the causes are carefully avoided, we feel quite sure, that colds resulting from attending singing school, would be of rare occurrence. In the fall, spring and summer, the atmosphere, at night, is generally loaded with dampness. The ground and pavements, in the absence of the sun, become considerably more cold. And the danger to the health of individuals, exposed to the evening air, is much increased; though they take the necessary precautions, which is not generally the case. Females not being so frequently exposed to the inclemency of the weather, are less thoughtful in this respect, and are more liable to receive injury from exposure than males. The time of the year, however, makes no material difference. Young ladies slip out to school, with *thin shoes*, and thinly clad, as though they were merely stepping into another room. The evening is spent as is too often the case, in a room considerably heated. The lungs by excessive exercise become excited. And oftentimes, in a state of perspiration, they rush out, exposing the whole system to the cold and dampness without. Thus not unfrequently death colds are taken, which baffle the skill of the best physician. It is then said, that they injured their lungs in singing; than which, nothing could be farther from the truth. It is gliding along home, talking, laughing and inhaling into the lungs, copious supplies of cold, damp air, and other imprudences, which are productive of so much evil.

The rules for safety are very simple indeed. In the first place, do not venture out in the evening air, without extra clothing, and sufficiently defending the extremities against the cold.

As the effect of cold on the lungs is almost immediate, from exposure of the feet, it is therefore highly important to a person who values health, and life, that special care be taken in this respect.

While in school, do not exercise the voice too long or too severely.

On returning home, have the lungs well guarded, that the cold may not strike in and chill them, while in an excited state. Better omit talking until safely home, and out of the evening air.

Avoid turning the head and twisting the neck; better look down and count your steps than to be gazing up to admire the stars.

Make it a rule to get home as soon as possible after the school is done.

A bad cold is a sufficient excuse for remaining at home. It is, however, an erroneous opinion, that a person thus affected should not exercise his lungs. The danger is, that in going to school, they will be exercised too much, and the cold increased by exposure.

Some special duties devolve on the teacher. If scholars are forgetful, he should often remind them of the dangers to which their health is exposed, and suggest to them the proper cautions to be taken; thus he may put them in a way to retain their health, by means of which, they will be able to be in constant attendance on his instructions. He should also see, that the room be not heated so as to produce lassitude and weakness. Far better that it be too cold than too warm. The change is not so great on leaving school, nor the probability of exciting the lungs, so considerable while in school.

INTRODUCTION TO RHYTHM.

SECTION I.

THE ORGANS OF SOUND.

ART. I. We become sensible of sound, by our organs of hearing. By our vocal organs, we can make audible sounds. By the use of our articulating organs, viz: the lips, tongue and teeth, we articulate sounds, so as to convey ideas. The organs employed in singing may be classed as follows:

HEARING,
VOCAL,
ARTICULATING,
} ORGANS.

SECTION II.

TALKING AND MUSICAL SOUNDS.*

ART. 2. To produce a sound with the greatest ease, the position of the upper portion of the body, should be erect, in order that no obstruction from the contraction of the chest, be experienced by the

* The philosophy of sound is explained in SEC. XLI.

lungs, which should be plentifully supplied with breath. It is singing *too long*, with the lungs too much exhausted or too much dilated, or improper exposure afterwards, which injures health. Either the sitting or standing posture may be practised. There should be no leaning to the right or left, or contortions of the neck. High sounds can best be made, when the head is somewhat inclined backward.

3. In producing a singing sound, every vocal muscle should be fixed, and remain in the same position, during the continuance of the sound; even the muscles of the eye, which should not be permitted to wander upon different objects, during any musical performance; the effect of which, is always bad on both the performer and hearer.

4. VOCAL SOUNDS, are either RISING, FALLING, OR UNIFORM.

5. The RISING SOUND, is used by a person when expressing surprise, at some unexpected event, as, should a person unacquainted with the fact, be informed that Great Britain had abolished slavery; he would naturally exclaim, *Ah!*

6. The FALLING SOUND, is heard in reply to a remark, when an individual supposes another has related something to entrap, or deceive him. He answers, *Ah!* (I know you.)

The teacher gives the sounds, and the scholars imitate. All will be able to produce them correctly.

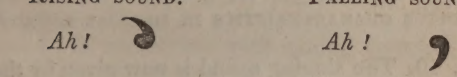
The two sounds above explained, being more difficult than any singing sound, the conclusion is, that all can learn to sing, who commence in season and continue in practice.

7. A UNIFORM SOUND, continues the same in pitch throughout; and variously modified, is the

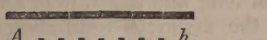
only sound used in singing. The other two are employed in reading and speaking, and should never be tolerated in singing. A gliding from one note to another, is sometimes allowable in solo passages, or in duets, where the individuals are accustomed to sing together; otherwise, it is not only indicative of bad taste, which greatly injures the harmony, but gives the impression of sloth and indolence.

8. The different kinds of sounds, may now be represented as follows; and sung by the school, while the teacher moves his pointing rod over them.

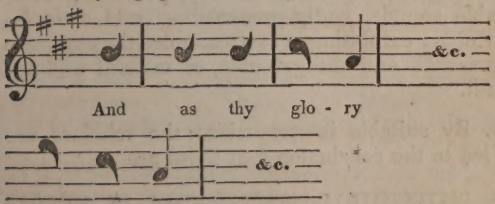
RISING SOUND. FALLING SOUND.



UNIFORM SOUND.



Some persons, suppose they have added not a few graces to Old Hundred, by singing in the following manner:



But they sadly err. The exact sound indicated by the proper notes, should be continued the same in pitch, until finished. It

should be remembered, that *notes* are signs of singing or uniform sounds. A graceful trill or wave of the voice, may occasionally be given by an experienced and tasteful singer; but the occasions when it might be allowable, are rare.

9. The speaking or reading sounds, are now to be discarded altogether, and great care should be taken, that errors occurring, should be promptly corrected.

SECTION III.

DISTINCTIVE CHARACTERISTICS IN MUSICAL SOUNDS.

ART. 10. The singing sound is now given by the teacher, and imitated by the pupils, with various degrees of length, force and pitch: producing the extremes of long and short, loud and soft, high and low, that the distinctive differences may be the more easily perceived. He then sings a strain of some familiar tune, in a tasteful style; then sings the same quite differently, producing disagreeable sounds, badly pronouncing and articulating words: exhibiting in two examples the extremes of agreeable and disagreeable, or tasteful and untasteful.

11. By suitable interrogations, the scholars are now led to the conclusion that there are

FOUR DISTINCTIVE CHARACTERISTICS IN MUSICAL SOUNDS.

1st, Long and short. | 3d, High and low.
2d, Loud and soft. | 4th, Tasteful & disagreeable.

12. There are in Music, as well as in Theology and Medicine, technical terms, which are peculiar to this department of science; and being common to different nations, it is desirable to retain them.

13. To that department of musical science which treats of the various lengths of sounds, the term RHYTHM is applied.

To that department which treats of sounds varying in force, the term DYNAMICS is applied.

To that department which treats of sounds differing in pitch, the term MELODY is applied.

To that department which treats of the most tasteful and appropriate manner of expressing Rhythmic, Dynamic and Melodic combinations of sounds, in connection with words, the term MUSICAL ELOCUTION is applied.

14. Rhythm, then, relates to the *length* of sounds; Dynamics, to the *force* of sounds; Melody, to the *pitch* of sounds; and Musical Elocution, to the *expression* of sounds, in connection with words.

15. ANALYSIS OF THE DISTINCTIONS IN MUSICAL SOUNDS.

Long and Short.	Length.	Rhythm.
Loud and Soft.	Force.	Dynamics.
High and Low.	Pitch.	Melody.
Tasteful & disagreeable.	Expression.	Musical Elocution.

16. The four grand distinctions now made, embrace every thing which properly belongs to the elements and practice of vocal music. We shall

First, examine the subject of Rhythm; which will constitute PART I.

Second, we shall consider what belongs to Dynamics, combined with Rhythm; which will constitute PART II.

Third, by the aid of Rhythm and Dynamics, what properly falls under Melody; which will constitute PART III.

Fourth, we shall establish the essential rules, of a tasteful Musical Elocution; which will constitute PART IV.

17. Before dismissing this subject, the Teacher may with the violin, make two similar sounds, which can be done, by fingering up the D string so as to produce A; then drawing the bow across the D and A strings, two A sounds will be produced. Then after inquiring under what distinction they come, he remarks, that the example was not *strictly* Rhythmical, because the one sound was as long as the other, that it was not Melodic, because the one was no higher than the other, neither Dynamical, as the one was as loud as the other.

18. All then understand, that the two sounds made upon the violin at the same time, and differing in no particular, were one and the same sound: and that to have a proper Rhythmical Melodic or Dynamical example, sounds must differ in some one particular, relating to one of the four grand distinctions.

19. Similar exercises will teach scholars to discriminate, a habit which it is very desirable to cultivate. The mind must be made to dwell even upon the simplest things, or they will soon be obliterated from the memory. Principles on account of their simplicity should not hastily be passed over, as it often costs us as much trouble to remember a simple thing, as it does a more difficult one.

20. The scholars having provided themselves with books, are permitted to sing occasionally, such tunes by rote, as are generally known, in order to vary the exercises and render them interesting, as well as to commence immediately cultivating the voice. The teacher will improve such opportunities to ascertain what he can respecting the power and quality of their voices, of the taste and

ability of his pupils. For the present, he may make a temporary division of them for the several parts, until he has tried all their voices and assigned to each his or her respective part. Some tunes may be learned by rote, until the school is sufficiently advanced to sing by note.

21. If there be at hand individuals who play on instruments, either the bass viol, clarionet, flute, violin; or if the teacher have a class of such, they may with advantage to themselves and the school, be introduced, and accompany the parts in the singing of tunes. However, in all the exercises where correctness of intonation and time is the object to be attained, scholars should be on their guard that they lean not *entirely*, upon the sound of an instrument, or the voice of their teacher.

22. It may here be remarked, that constant reviews of principles illustrated, are indispensable to a thorough acquaintance with the elements of music. There is very little danger, that teachers will ask too many questions: indeed, all the important ones should be asked again and again, until the answers are perfectly familiar. Scholars, under suitable circumstances, should have the permission of freely asking questions on any point connected with the lesson, upon which they may want information.

Questions on the Introduction.

PART I.

RHYTHM.

SECTION IV.

MEASURING TIME.

ART. 23. Rhythm relates to the length of sounds, or the time consumed during the continuance of musical sounds.

24. To perform music tastefully, it is necessary that all sing not only *at* the same time, but that all sing *in* time; that is, all must pronounce and even articulate together. But this cannot well be done, without some artificial means of measuring the time, while it passes. By means of a bass drum marking the time, a whole regiment of men will step precisely together; but a drum can never be used to mark the time in singing.

25. It therefore becomes necessary to have some way of marking time, which, without noise, will effectually promote the object.

26. It is found, that by considerable practice, time can be measured with great precision, by a simple movement of the hand, denominated *beating time.*

SECTION V.

DOUBLE MEASURE.

ART. 27. The most simple mode of beating time is by moving the hand downward and upward, indicated by D, U, as may be seen in the following example :

Practise.

Ex.

1	2 | 1	2 | 1	2
D	U | D	U | D	U

28. The horizontal line represents time. The marks drawn across it, may be called *bars*, because they divide the line or the time. The distance between the bars, are called *measures*, because the amount of time, in each, must be the same. A measure therefore cannot with propriety, be called a bar, nor can a bar be called a measure.

29. Upon inspection, it will be seen that the bars in the above example, are not all alike ; the last one differing from the first three. From its being thicker than the others, it is called a *double bar :* the others are called *single* bars. Bars are also different in their uses. A double bar marks the end of a line of poetry, or strain of music. Single bars divide the time into equal measures. The double bar, often occurs between two single bars. Where the end of a line or strain falls on a single bar, the double bar is used for both.

30. Let beating time, be practised upon the following example, by all the scholars, repeating the words, *down, up ;* then by counting 1, 2 ; afterwards, by repeating *downward beat, upward beat*, then by singing *la, la*, carefully observing which part of the measure has the *downward beat* and which the *upward :* also which *la* is naturally sung the *loudest.*

Practise.

	lá	la	lá	la	lá	la
Ex.	1	2	1	2	1	2
	D	U	D	U	D	U

31. All perceive that the *first* la, in each measure, has the downward beat, and is sung louder than the other. In thus naturally singing one part of a measure louder than another, we are said to give to it the *accent*. In the above example, the accented part of the measure is marked with the acute accent, thus (').

32. This mode of beating time, to distinguish it from others, may be appropriately styled, *Double Measure ;* because it has but two beats in a measure, dividing each measure into two parts.

SECTION VI.

TRIPLE MEASURE.

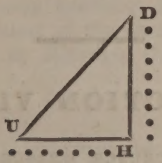
ART. 33. Another way of dividing the time is, to make each measure consist of three beats or countings, repeating the words, *down, hither, up ;* accom-

panying them with a corresponding movement of the hand. This kind of measure is illustrated by the following example:

Practise.

Ex.	1	2	3	1	2	3	1	2	3	
	D	H	U	D	H	U	D	H	U	

This should also be sung, both by counting, *one, two, three,* and by repeating downward beat, hither beat, upward beat, making the hand describe a triangle, as seen in the following figure:



34. By practising upon and examining this kind of measure, we shall find the accent, and the first and last beat in every measure, the same as in double measure; that is, the first beat being downward, and taking the accent, the last beat being upward.

Practise.

	lá	la	la	lá	la	la	lá	la	la	
Ex.	1	2	3	1	2	3	1	2	3	
	D	H	U	D	H	U	D	H	U	

35. Care must be taken, lest the accent be made upon the last or upward beat, instead of the first or downward beat; also that in beating, the time be equally divided. It is a common error, for scholars to accent the last or upward beat, and make a longer pause between *it* and the downward beat, than between either of the others. This may be remedied by letting them count as high as twelve

or more, describing the time by moving the hand downward, hither, upward.

36. This manner of beating time, may be called *Triple Measure*, because each measure has three beats, which divide it into three parts.

37. The first mode of counting and describing time, divides it into equal measures of two parts each. The second mode divides the time into equal measures of three parts each.

Questions.

SECTION VII.

QUADRUPLE MEASURE.

ART. 38. There is a third way of counting and describing, which divides the time into equal measures of four parts each. It is performed by repeating the words *down, hither, thither, up ;* accompanying them by a correspondent motion of the hand, and is called *Quadruple Measure.*

The teacher, as in all cases, gives the example, never tolerating a slow and indolent movement of the hand, from one point to another, or encouraging any thing like an ostentatious display.

Practise.

Ex.

1	2	3	4	1	2	3	4	1	2	3	4
D	H	T	U	D	H	T	U	D	H	T	U

39. Examining this in the same manner as the other examples, it will be seen, that the accent will fall principally upon the first, or downward beat, and lightly upon the third, or thither beat.

Practise.

	lá	la	lá	la	lá	la	lá	la	lá	la	lá	la
Ex.	1	2	3	4	1	2	3	4	1	2	3	4
	D	H	T	U	D	H	T	U	D	H	T	U

40. This kind of measure should also be performed, describing and repeating, downward beat, hither beat, thither beat, upward beat; letting one division of the pupils count and describe, or beat and sing one measure, then another division the next measure, and so on. Thus the necessary practice is secured, while the variety in the exercises keeps up the interest, and prevents a weariness of the mind, by a repetition of the same thing. To most of the exercises in Rhythm, this last remark applies, peculiarly.

SECTION VIII.

COMPOUND DOUBLE MEASURE.

ART. 41. Several kinds of measure are obtained, by compounding those already explained. *Compound Double Measure* is produced, by uniting two triple measures into one, and beating it as in double measure.

Practise. or

Ex. I.	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	4	5	6
	D			U			D			U			D			U		

This gives us a measure of two beats or divisions, having six parts, i. e., having three parts to each

beat. For this reason, it is sometimes measured with six beats, when it is called, *Sextuple Measure.* Then in describing it, the hand moves *down, down, hither, thither, up, up.*

Practise. or

Ex. II. 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 1 2 3
D D H T U U | D D H T U U | D D H T U U

42. If this kind of measure be examined, it will be found, that the first and fourth parts of the measure have an accent, the heaviest falling on the first.

Practise.

lá la la lá la la | lá la la lá la la | lá la la lá la la

Ex. 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6
D U | D U | D U

SECTION IX.

COMPOUND TRIPLE MEASURE.

ART. 43. By combining three triple measures into one, we obtain *Compound Triple Measure,* which contains nine parts, and is beat with three beats.

Practise. or

Ex. 1 2 3 4 5 6 7 8 9 | 1 2 3 4 5 6 7 8 9 | 1 2 3 1 2 3 1 2 3
D H U | D H U | D H U

44. If this be examined like the foregoing measures, it will be found, that the accent falls principally on the first, and lightly on the fourth and seventh parts of the measure.

Practise.

	1	2	3	4	5	6	7	8	9
Ex.	lá	la	la	lá	la	la	lá	la	la
	D			H			U		

This kind of measure, is seldom used in sacred music.

SECTION X.

COMPOUND QUADRUPLE MEASURE.

ART. 45. By combining four triple measures into one, we obtain *Compound Quadruple Measure*, which has twelve parts, and is performed with four beats to a measure.

Practise.

	1	2	3	4	5	6	7	8	9	10	11	12
Ex.	D			H			T			U		

The accents occur here, on the first, fourth, seventh and tenth parts of the measure.

Practise.

	lá	la	la	lá	la	la	lá	la	la	lá	la	la
Ex.	1	2	3	4	5	6	7	8	9	10	11	12
	D			H			T			U		

This kind of measure, is seldom used in sacred music.

46. We have now described six kinds of measure. More might be obtained, but these are sufficient. We have observed too, that the *first* beat in every kind of measure, has been *down*, and the *last*, *up*; which is always the case.

SECTION XI.

SUMMARY OF THE DIFFERENT MEASURES.

ART. 47. If we now present at one view, the different kinds of measure, they will appear thus:

FIRST KIND.

DOUBLE MEASURE, has two beats; accent on the first.

lá	la
1	2
D	U

SECOND KIND.

TRIPLE MEASURE, has three beats; accent on the first.

lá	la	la
1	2	3
D	H	U

THIRD KIND.

QUADRUPLE MEASURE, has four beats; accent on the first and third.

lá	la	lá	la
1	2	3	4
D	H	T	U

FOURTH KIND.

COMPOUND DOUBLE, or SEXTUPLE MEASURE, has two, or six beats; accent on the first and fourth.

lá la la lá la la
1 2 3 4 5 6
D U

FIFTH KIND.

COMPOUND TRIPLE MEASURE, has three beats; accent on the first, fourth, and seventh.

lá la la la la la lá la la
1 2 3 4 5 6 7 8 9
D H U

SIXTH KIND.

COMPOUND QUADRUPLE MEASURE, has four beats; accent on the first, fourth, seventh and tenth.

lá la la lá la la lá la la lá la la
1 2 3 4 5 6 7 8 9 10 11 12
D H T U

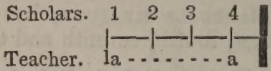
48. In every succeeding exercise, whether it be practising upon the lesson or singing a tune by rote or note, the pupils should be required to beat the time. Unless a teacher is very particular in this respect, he may teach one, two or three quarters, and his scholars will be still unable to beat the time, and sing a common tune. While it is the duty of the teacher, to faithfully devote himself to the advancement of his scholars, they should feel that they are personally responsible for a corresponding effort, to improve from his instructions. With respect to time, it should be a rule with the scholar, to always describe it, whether he sings or not. And if there be any choice, rather prefer, if but one can be done, to *beat the time*, than to sing. Much is learned by beating the time while others sing.

Questions on the different kinds of measure.

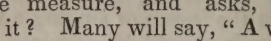
SECTION XII.

SIGNS OF THE RELATIVE LENGTHS OF SOUNDS.

ART. 49. The scholars are required to count and describe a quadruple measure, while the teacher with an instrument or his voice, produces a sound, occupying the same length of time.

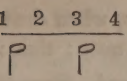


50. The teacher now counts and describes, while the scholars sing. He then remarks, that the sound just made, occupied the *whole* time of four beats, or a quadruple measure, and asks, what sound shall we call it? Many will say, "A whole sound." A sign to represent this whole sound, is then exhibited, which sign is called a "note;" from the Latin word *nota*, signifying a sign. It is called a whole note, because it occupies the *whole* time of the measure; and because other notes are but parts of it.



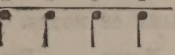
WHOLE NOTE.

51. The scholars now count and describe as before, while the teacher makes *two* sounds or notes, which the pupils term *half* notes, because they are only half as long each, as the whole note. The signs of the half notes, differ from those of the whole notes, in having stems.



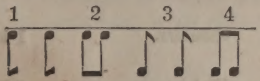
HALF NOTES.

52. While the scholars count and describe as before, the teacher produces a sound or note, at each beat. Such notes, are called *quarter* notes; because they are one fourth as long as a whole note. The signs, which represent them, differ from half notes, by having their heads filled.



QUARTER NOTES.

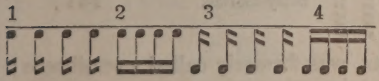
53. The scholars counting and describing as before, the teacher produces two notes at each beat.



EIGHTH NOTES.

These are called eighth notes, because they are one eighth as long as a whole note. They are distinguished from other notes, by having *one* hook.

54. The pupils beating as before, the teacher produces four notes to a beat.



SIXTEENTH NOTES.

55. There are yet two other kinds of notes, viz: Thirty-seconds and sixty-fourths ; names expressive of their relative length.

56. The *stems* of notes, when drawn upward, are joined to the right of the note; thus: &c. They are drawn downward, from the left, thus: &c.

Hooks, which connect notes, are made on either side, thus: The hooks of single notes, are always drawn to the right.

57. All the notes may be represented at one view, as follows:

SUMMARY OF NOTES.

Notes.	Names.	Relative Lengths.
	Whole.	1
	Halves.	1-2
	Quarters.	1-4
	Eighths.	1-8
	Sixteenths.	1-16
	Thirty-seconds.	1-32
	Sixty-fourths.	1-64

The whole note, was formerly called a semibreve; the half note, a minim; the quarter note, a crotchet; the eighth note, a quaver; sixteenth, a semiquaver; thirty-second, a demisemiquaver. The sixty-fourth, is a modern note.

Questions on the number and form of notes.

The importance of a correct intonation, and the amount of practice required to obtain it, render it necessary to introduce the scale, in the first stages of a school. This, the teacher may do, without any further explanation, than that there are a certain number of sounds, indicated by the figures 1, 2, 3, 4, 5, 6, 7, 8 or 1. The scale should be sung the first, and *every* lesson. It may be written on the board in various exercises, so that the school shall have had a considerable practice upon it, before the philosophy of the scale is explained.

SECTION XIII.

SIGNS OF SILENCE.

ART. 58. There are also signs of silence, corresponding to the signs of sound, which are called *rests*. The whole note rest, is an oblong square, below the line.

WHOLE.

59. The half note rest, is an oblong square, above the line.

HALF.

60. The quarter note rest, is a perpendicular mark with a hook on the right.

QUARTER.

61. The eighth note rest, is a perpendicular mark with a hook on the left.

EIGHTH.

62. The sixteenth note rest, has two hooks on the left.

Sixteenth.

63. The thirty-second note rest, has three hooks on the left.

Thirty-second.

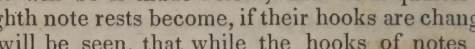
64. The sixty-fourth note rest, has four hooks on the left.

Sixty-fourth.

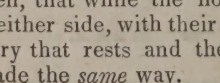
65. By considering what a whole note rest will become, if made above the line, or what a half note rest will be if made below; and what quarter and eighth note rests become, if their hooks are changed; it will be seen, that while the hooks of notes may be made on either side, with their stems up or down, it is necessary that rests and their hooks, should always be made the *same* way.

66. NOTES AND RESTS COMPARED.

Whole. Half. Quarter. Eighth. Sixteenth.



Thirty-second. Sixty-fourth.



There were formerly other notes and rests, which have gone out of use.

67. While tunes may be sung at any time, at the discretion of the teacher, it also adds interest to the exercises, occasionally to introduce a round, such as may be easily learned by rote, and which may be exhibited as follows. Scholars count and describe, and the teacher sings. Then all imitate. Then all sing in parts, as indicated by the figures, 1, 2, 3, 4, in the following round. See ROUNDS.

68. ROUND IN DOUBLE MEASURE.*

1		2			
It is	cold,	It is	cold,		
3		4		1	
Cold	weather,	Cold	weather.		

Sing the scale often.

SECTION XIV.

VARIETIES OF MEASURE.

ART. 69. There are, as before explained, six kinds of measure. Double, Triple, Quadruple, Compound Double, Compound Triple and Compound Quadruple. And we shall find, that by filling each kind of measure with different notes, we can obtain different varieties in the same kind of measure. We will first take the same kind of notes, with different kinds of measure; and since we shall obtain a number of different varieties, it will be desirable to have some sign, by which it can be easily ascertained, whether a variety is first, second, &c., and also to which kind of measure it belongs.

* See round "cold weather."

WHOLE NOTE PRIMITIVES.

70. If we begin with the simplest kind of notes, and the simplest kind of measure, we shall take one double measure, and fill it with whole notes. There being two parts to the measure, it will require two notes, which in this case, will be the *primitive notes* in the variety.

Ex. | 𝅝 𝅝 |

71. The teacher asks, whether it will be better to have some arbitrary sign, as for instance, W or C, upside-down, or *figures*, which will express the comparative rhythmical value of the measure? All say figures. He then asks, what figures will express the comparative rhythmical value of the measure just written? some will say a figure 2, over a figure 1—which is correct.

Ex. $\frac{2}{1}$ 𝅝 𝅝 |

72. The upper figure expresses two things; *first*, the kind of measure or number of beats, by which we know the kind of measure; and *second*, the number of primitive notes in a measure. The lower figure expresses what kind of notes are taken as primitives. The two figures, the one over the other, are called the *sign of the variety of measure;* being significant, both of the variety and kind of measure.

73. The teacher then asks, what figures would express the variety, where three whole notes fill a measure, some answering correctly, say, "*three* over a *one*."

Ex. $\frac{3}{1}$ 𝅝 𝅝 𝅝 |

What kind of measure? Why?

74. Another note is added, and the sign is called for; all answer, four over one.

Ex. $\frac{4}{1}$

What kind of measure? Why?

75. Two more notes are added, and the sign called for, as before; all answer, "six over one."

Ex. $\frac{6}{1}$

What kind of measure? Why?

Thus we obtain different varieties, from whole note primitives.

76. Let half notes now be taken as primitives.

HALF NOTE PRIMITIVES.

Ex. I. $\frac{2}{2}$

What is the proper sign? Why? What kind of measure? Why?

Ex. II. $\frac{3}{2}$

Questions as before.

Ex. III. $\frac{4}{2}$

Questions.

Ex. IV. $\frac{6}{2}$

Thus we obtain different varieties, from half note primitives.

77. Let us now take quarter notes as primitives. After each of the succeeding examples let questions similar to the above be asked.

QUARTER NOTE PRIMITIVES.

Ex. I. $\frac{2}{4}$ Ex. II. $\frac{3}{4}$

Ex. III. $\frac{4}{4}$ Ex. IV. $\frac{6}{4}$

Ex. V. $\frac{9}{4}$

Thus we obtain different varieties of measure, from quarter note primitives.

To what kind of measure would the sign $\frac{12}{4}$ be appropriate?

78. We will now fill the different kinds of measure, with eighth notes, thus we shall obtain new varieties.

Let questions be repeated, after each example.

EIGHTH NOTE PRIMITIVES.

Ex. I. $\frac{2}{8}$ Ex. II. $\frac{3}{8}$

Ex. III. $\frac{4}{8}$ Ex. IV. $\frac{6}{8}$

Ex. V. $\frac{9}{8}$

Ex. VI. $\frac{12}{8}$

DOUBLE MEASURE AND VARIETIES.

79. We will now take the *same kind* of measure, and fill it with *different notes*. How shall a measure of which $\frac{2}{1}$ is the sign be written? of which $\frac{2}{2}$ is the sign? $\frac{2}{4}$? $\frac{2}{8}$? $\frac{21}{16}$? what will be the kind of measure and notes in each case?

Ex. I. $\frac{2}{1}$ Ex. II. $\frac{2}{2}$

Ex. III. $\frac{2}{4}$ Ex. IV. $\frac{2}{8}$

Ex. V. $\frac{2}{16}$

TRIPLE MEASURE AND VARIETIES.

80. Let another kind of measure be taken, and filled as before, with different kinds of notes. What kind of measure would the sign $\frac{3}{1}$ designate? Why? the sign $\frac{3}{2}$? Why? $\frac{3}{4}$? Why? $\frac{3}{8}$? Why? $\frac{3}{16}$? Why? Where the accent?

Ex. I. $\frac{3}{1}$ Ex. II. $\frac{3}{2}$

Ex. III. $\frac{3}{4}$ Ex. IV. $\frac{3}{8}$

Ex. V. $\frac{3}{16}$

QUADRUPLE MEASURE AND VARIETIES.

81. Take another kind of measure, and fill it as before, and let similar questions be asked.

Ex. I. $\frac{4}{1}$ Ex. II. $\frac{4}{2}$

Ex. III. $\frac{4}{4}$ Ex. IV. $\frac{4}{8}$

Ex. V. $\frac{4}{16}$

COMPOUND DOUBLE, OR SEXTUPLE MEASURE, AND VARIETIES.

82. Take now the kinds of measure commencing with notes of less value.

Ex. I. $\frac{6}{4}$ Ex. II. $\frac{6}{8}$

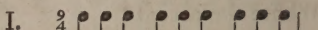
Ex. III. $\frac{6}{16}$

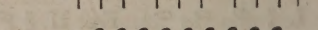
Ex. IV. $\frac{6}{32}$

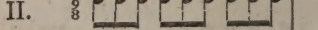
What kind of measure? What sometimes called? How beat in both cases?

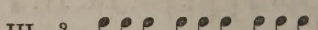
COMPOUND TRIPLE MEASURE AND VARIETIES.

83. If now we take compound triple measure, what will be the sign for quarter notes? eighths? sixteenths? thirty-seconds?

Ex. I. $\frac{9}{4}$ 

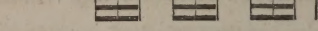
Ex. II. $\frac{9}{8}$ 

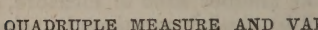
Ex. III. $\frac{9}{16}$ 

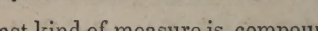
Ex. IV. $\frac{9}{32}$ 

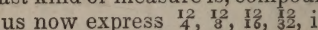
COMPOUND QUADRUPLE MEASURE AND VARIETIES.

84. The last kind of measure is, compound Quadruple. Let us now express $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, $\frac{12}{32}$, in notes.

Ex. I. $\frac{12}{4}$ 

Ex. II. $\frac{12}{8}$ 

Ex. III. $\frac{12}{16}$ 

Ex. IV. $\frac{12}{32}$ 

85. We have now shown how different varieties are obtained. All of the above, however, are not used: a less number being sufficient.

In the following summary, we will present all the varieties, in the different kinds of measure, which are in general use.

86. SUMMARY, OF THE DIFFERENT VARIETIES OF MEASURE.

The teacher, will now refer the school, in the note book used, to such tunes, as are written in the different varieties here presented. First, to tunes written in the varieties of Double Measure; then to tunes written in the different varieties of Triple Measure, &c.

The pupil will distinguish the difference between *kinds*, and *varieties* of measures, and commit this summary to memory.

Double Measure, has two varieties.

First, $\frac{2}{2}$ *Second,* $\frac{2}{4}$

Triple Measure, has three varieties.

First, $\frac{3}{2}$ *Second,* $\frac{3}{4}$

Third, $\frac{3}{8}$

Quadruple Measure, has two varieties.

First, $\frac{4}{2}$ *Second,* $\frac{4}{4}$

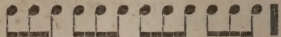
Compound Double Measure, has two varieties.

First, $\frac{6}{4}$ *Second,* $\frac{6}{8}$

Compound Triple Measure, has one variety.

$\frac{9}{8}$

Compound Quadruple Measure, has one variety.



Six kinds of measures and eleven varieties.

Questions.

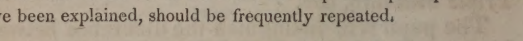
Thus: What are the primitive notes in the first variety of Double Measure? the second? And similar questions, on the other kinds of measure. Such as relate to all the important principles which have been explained, should be frequently repeated.

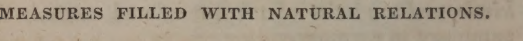
MEASURES FILLED WITH NATURAL RELATIONS.

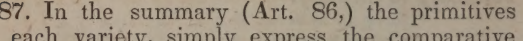
87. In the summary (Art. 86,) the primitives in each variety, simply express the comparative amount of time allowed to a measure, in that variety.

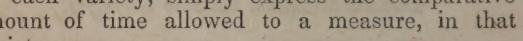
The primitive notes of any variety, may be changed, and their places supplied with other notes or rests, either more or less in number, provided the comparative amount of time in each measure of that variety, remain unchanged. In this manner we can obtain measures, filled with different natural relations in the same variety, as follows:

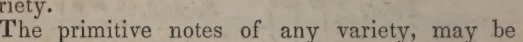
Practise.

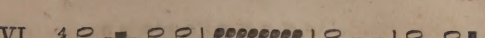
Ex. I. 

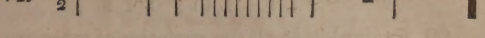
Ex. II. 

Ex. III. 

Ex. IV. 

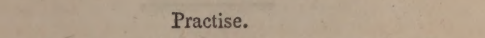
Ex. V. 

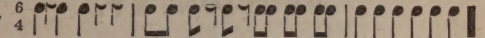
Ex. VI. 

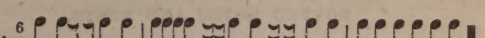
Ex. VII. 

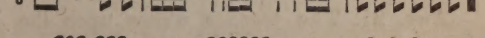
88. Measures are filled with natural relations, when in the same measure, all the notes and rests are of the same kind, as above, and in the following examples.

Practise.

Ex. I. 

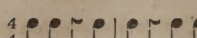
Ex. II. 

Ex. III. 

Ex. IV. 

Either of the above examples may be sung, or any one measure; or something similar written on the board, and the scholars required to practise. At the same time, questions like the following, should be propounded. What are the primitives in the variety? What kind of measure? Why? How many beats? Where is the accent? What the first and what the last beat in the measure?

89. To secure practice, and at the same time to invest the exercises with interest, it will occasionally be well, first, that the whole school sing an example like the following. Then that one measure be sung by one half and the next measure by the other. They may then be divided into four divisions, so that one part of the measure may be sung by one division, another, by another, and so on; each division singing a different part of the measure.



90. Examples, in all the varieties of measures, may be written at different times, and sung as above. While upon Rhythm, a lesson should not pass, without some examples for practice, in some of the varieties of measures, with questions.

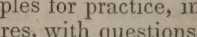
Sing the scale often.

SECTION XV.

DOTTED NOTES AND RESTS.

ART. 91. The teacher writes upon the board, four quarter notes, requiring the scholars to beat quadruple measure, and sing them with *la*.

la la la la

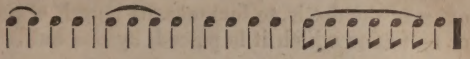
Ex. 

92. Then giving them a word of four syllables, like *com-pen-sa-tion*, he requires it to be sung to the notes, which is easily done. He then tells them, to sing to the same notes, a word of three syllables, like *jus-ti-fy*. The scholars being interrogated, say, there are too many notes, for the number of syllables.

THE USE OF THE TIE.

93. He then connects the first two notes together by a mark, to which the school may give the name TIE, because two notes by it, are united in sound, and sung to one syllable. The pupils will REMEMBER, *that a tie, shows how many notes are sung to a syllable.*

Sometimes the tie connects a half dozen or more notes, in which case, they are only occupied on one syllable.

Ex. 

94. The teacher asks, how the first measure may be expressed in a shorter manner? Ans. By uniting the two quarters in a half note; it then becomes,

Ex.

It is now again sung, with the same word, or with any other of the same number of syllables, having the accent on the first.

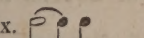
95. The pupils are next required to sing the example, applying a word of only two syllables. The difficulty is noticed, of their being one note too many, or, of there not being syllables enough for the notes. This difficulty is avoided, in uniting the first two notes, by placing over them, the tie; or, as it is sometimes called, a slur.

Ex.

What is the use of a tie?

THE USE OF THE DOT.

96. It is now remarked, that when it becomes necessary to express such a relation of notes, or a similar one, a shorter way is adopted, which is, instead of writing a half note, a quarter note and a tie, to place a dot after the note, which is understood to mean the same thing.

Ex.  instead of

How much does a dot increase the time of a note?

97. In all cases, either of notes or rests, the effect of the dot is, to increase the length of the note or rest after which it is placed, by one half.

Equal to what three notes, would a dotted whole note be? a dotted half? quarter? eighth? sixteenth? thirty-second? What would a dotted whole note rest be equal to? a dotted half? sixteenth? &c.

98. When two dots are placed after a note, the second dot increases the first, by one half, or by one fourth of the note; thus,

Ex. equals

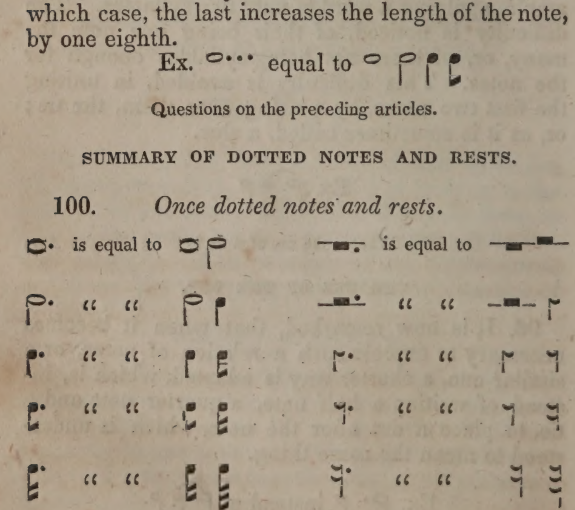
99. A note may have after it, three dots; in which case, the last increases the length of the note, by one eighth.

Ex. equal to

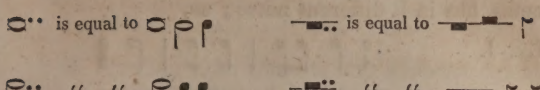
Questions on the preceding articles.

SUMMARY OF DOTTED NOTES AND RESTS.

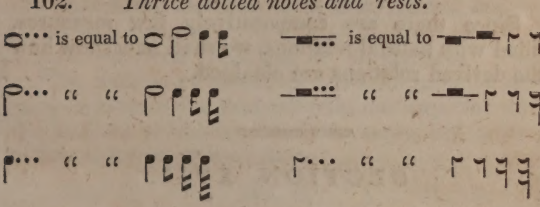
100. *Once dotted notes and rests.*



101. *Twice dotted notes and rests.*



102. *Thrice dotted notes and rests.*



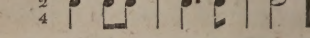
SECTION XVI.

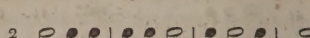
DERIVED RELATIONS OF NOTES.

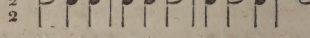
103. By the *natural relations* of notes, we mean, that four quarters are equal to one whole note; or that four eighths, are equal to one half note; and that eight thirty-seconds, are equal to one quarter note, &c.

104. A measure filled with natural relations, or notes naturally related, must have in it the *same kind* of notes or rests. The same variety of measure, may have measures filled with different natural relations. The examples in Art. 87 and 88, are of this kind.

105. A measure filled with *derived relations* of notes, has in it different notes; as,

Ex. I. 

Ex. II. 

Ex. III. 

Since there are comparatively few measures, filled with natural relations, we shall now show how the derived relations are obtained.

SECTION XVII.

DERIVED RELATIONS FROM HALF NOTE PRIMITIVES.

106. Derived relations of notes, are obtained, by differently combining notes, so that each derived measure, will be different from the one from which it is obtained, yet, having in it the same amount of time.

107. As we cannot combine whole notes into any others of a greater comparative length, we shall commence with half notes.

What varieties have half notes for primitives? *

108. The teacher now writes two half notes, and asks how they may be combined? or what may be derived from them by combination? The answer will be given, A whole note.

* See summary Art. 86, page 43.

Ex. $\frac{2}{2}$

109. He then asks whether any different combinations could be obtained, by taking any more measures? answer, No. Every additional note, will require an additional measure, and in order that we may better understand the manner of derivation, we will number each measure, 1, 2, 3, &c., and distinguish the derivations, by first, second, &c.

Ms.—Measures.

Drv.—derived relations or derivations.

The number of measures whether more or less, used to explain the derived relations together with the derived relations of each measure, are termed a RHYTHMICAL FIGURE, thus,

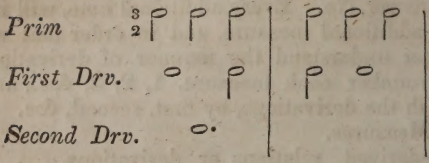
Ms. 1.	Ms. 2.	Ms. 3.
Prim.		
First Drv.		
Second Drv.		

The exercises for practice, which follow all the succeeding Rhythmical Figures, should be sung in different keys. In this manner, every note of the scale may be thoroughly practised. When as high as C in the third space of the treble staff, those whose voices are naturally low, may sing an octave below, and thus let all sing in D, E, F and G, above.

110. The teacher now writes, or points out on the diagram, two Triple measures, of half note primitives, letting the scholars determine as in all cases, what combination must be made, in order to pro-

duce different relations in each derived measure, approving when right and correcting when wrong, or rather, leading them to correct themselves.

RHYTHMICAL FIGURE: VARIETY $\frac{3}{2}$.



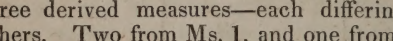
111. The first two half notes in Ms. 1, are united in a whole note, the other half note is brought down, giving for the first Drv. Ms. 1,

In Ms. 2, we bring down the first half note and write the other two in a whole note, giving for the first Drv. Ms. 2, ; this is the reverse of the one first obtained.

For the first Drv. Ms. 1, we write . Thus we have obtained from the two primitive measures, three derived measures—each differing from the others. Two from Ms. 1. and one from Ms. 2. So we shall proceed to write different derivatives, without minutely describing the process, which will in all cases, be easily understood, and similar to that above.

112. The above Rhythmical figure, may now be sung as it is, or written upon the board as follows, the scholars, by answers, explaining each measure,

First. Second. Third. Last.

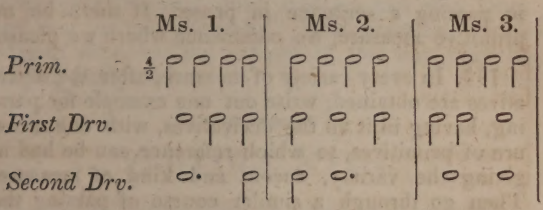
Ex. 

The first measure, is a half note primitive triple measure of the variety $\frac{3}{2}$. The second measure is

the first Drv. Ms. 2, from a half note primitive triple measure. The third measure is the first Drv. Ms. 1, from the same primitives and variety of measure. Let the description of other rhythmical figures, be similar to the above. Thus describing the measures of a Rhythmical figure, telling what variety, what primitives, what derivations, where the accents fall, and on what part of the measure, the down and up beats occur, we shall call PARSING.

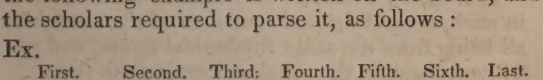
113. The teacher now writes, three measures of half note primitives, in the variety $\frac{4}{2}$, and by questions, leads the scholars to determine upon the proper combinations, as follows:

RHYTHMICAL FIGURE: VARIETY $\frac{4}{2}$.



After examining carefully, the above rhythmical figure, and singing a part, or all of the different measures, either through in course, or separately; the following example is written on the board, and the scholars required to parse it, as follows:

Ex.



114. PARSING. The first measure, is a half note primitive quadruple measure, of the first variety:

accent on the first and third parts, or beats in the measure: in every measure the first beat is down, the last, up. The second measure is the first derived relation, or Drv. from Ms. 3: variety, kind of measure and accent, like the first. The first beat in every measure is down, the last, up.

The third, is the first Drv. from Ms. 2: variety, accent, and kind of measure and beats like the first. The fourth is the first Drv. Ms. 1: variety accent, kind of measure, and beats like the first.

The fifth is second Drv. Ms. 2. &c.

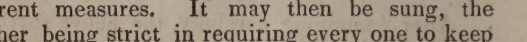
The sixth is second Drv. Ms. 1. &c.

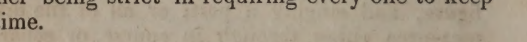
The last is second Drv. Ms. 3. &c.

We begin with the primitive measure, the same as we would commence with the nominative case, in parsing a sentence in prose. If there be no primitive measure, we commence where we please.

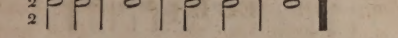
115. In every variety of measure, after the derivatives are obtained, write out one example for parsing, having in it all the derivatives, with one measure of primitives, to which reference can be had in giving the variety, accent and kind of measure. Then go through a similar course of parsing the different measures. It may then be sung, the teacher being strict in requiring every one to keep the time.

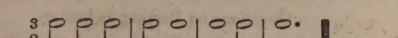
116. Other examples may then be written, having in each, several derived measures of the same kind, all being from the same rhythmical figure, and sung without parsing, the scholars keeping the time.

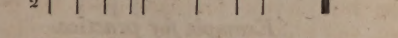
Ex. I. 

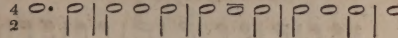
Ex. II. 

117. Examples from the derived relations of half notes, for practice.

Ex. I. 

Ex. II. 

Ex. III. 

Ex. IV. 

118. Examples like the above, are not peculiarly interesting, although there are none of greater importance. Such, or similar ones, ought to be thoroughly practised, until scholars can sing them and beat the time correctly. More practical knowledge of time, can be secured in this way, than in singing many tunes.

SECTION XVIII.

DERIVED RELATIONS FROM QUARTER NOTE PRIMITIVES.

119. We next take quarter notes as primitives, and proceed to obtain by combining, as before, the regularly derived relations.

RHYTHMICAL FIGURE IN THE VARIETY $\frac{2}{4}$.

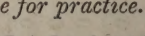
Ms. 1.

Prim.

First drv.

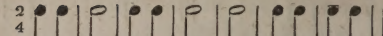
For Parsing.

First. Sec.

Ex. I. $\frac{2}{4}$ 

Questions on Parsing as before.

Example for practice.

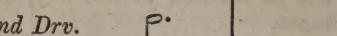
$\frac{2}{4}$ 

120. RHYTHMICAL FIGURE IN THE VARIETY $\frac{3}{4}$.

	Ms. 1.	Ms. 2.
Prim.	$\frac{3}{4}$	
First Drv.		
Second Drv.		

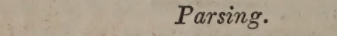
Parsing.

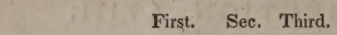
First. Sec. Third. Fourth.

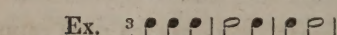
Ex. $\frac{3}{4}$ 

Two divisions parse; one parse one measure, another the next.

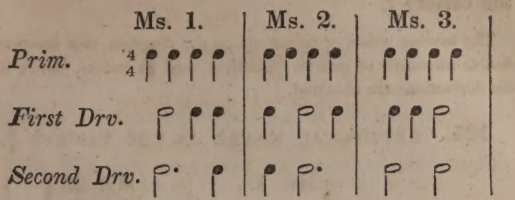
121. *Examples for practice.*

Ex. I. $\frac{3}{4}$ 

Ex. II. $\frac{3}{4}$ 

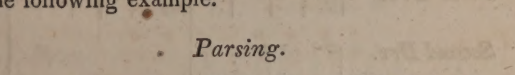
Ex. III. $\frac{3}{4}$ 

122. RYTHMICAL FIGURE IN THE VARIETY, $\frac{4}{4}$.

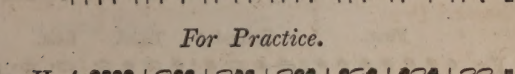


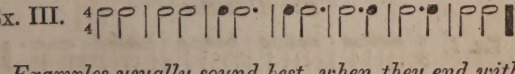
The manner of obtaining the derived measures, is carefully attended to. The scholars then parse the following example.

Parsing.



For Practice.





Examples usually sound best, when they end with long notes.

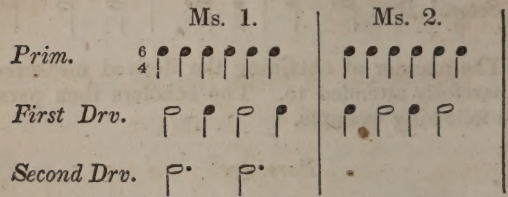
What other variety has quarter-note primitives? What the kind of measure?

123. The rhythmical figures, in all the varieties of compound measure, are similar to those of Triple measure. The derivations being made with reference to each triple measure, two or more of which, constitutes a compound measure.

124. We will now write, a rhythmical figure in the variety $\frac{6}{4}$.

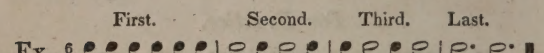
The teacher writes or points out on the diagram, two compound double measures of quarter primitives, and as before, shows how the derivations are obtained.

125. RHYTHMICAL FIGURE IN THE VARIETY $\frac{6}{4}$.

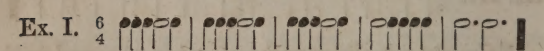


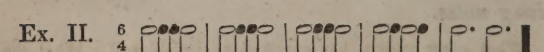
See the derivations of $\frac{3}{4}$.

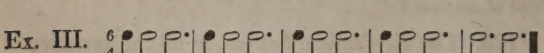
The following Ex. is now written out and parsed.



For Practice.







Review often.

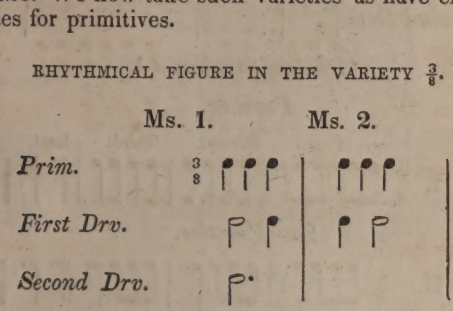
Sing the scale often.

SECTION XIX.

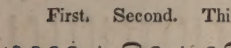
DERIVED RELATIONS FROM EIGHTH NOTE PRIMITIVES.

126. We now take such varieties as have eighth notes for primitives.

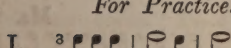
RHYTHMICAL FIGURE IN THE VARIETY $\frac{3}{8}$.

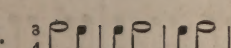


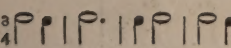
Parsing.



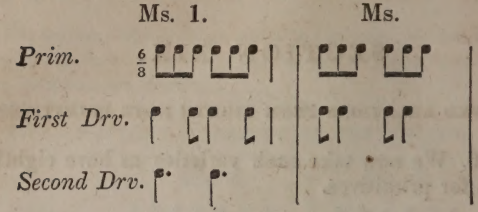
For Practice.

Ex. I. 

Ex. II. 

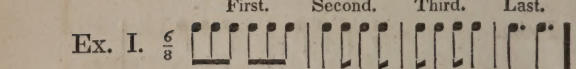
Ex. III. 

127. RHYTHMICAL FIGURE IN THE VARIETY $\frac{6}{8}$.

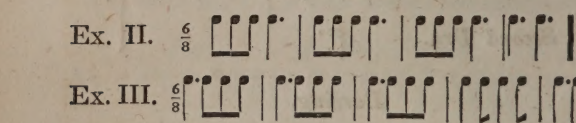


See the derivations of $\frac{3}{8}$.

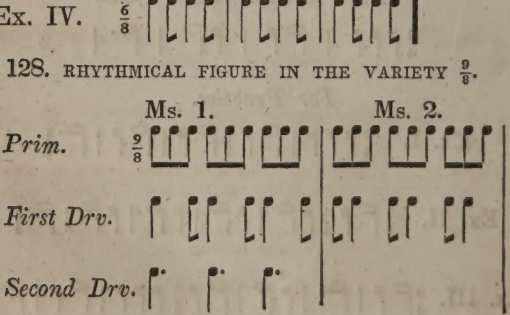
Parsing.



For Practice.

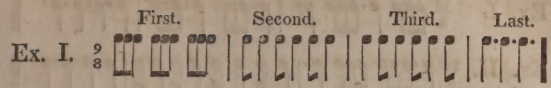


128. RHYTHMICAL FIGURE IN THE VARIETY $\frac{9}{8}$.

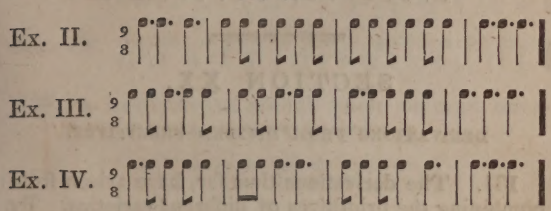


See the derivations of $\frac{3}{8}$.

129. *Parsing.*



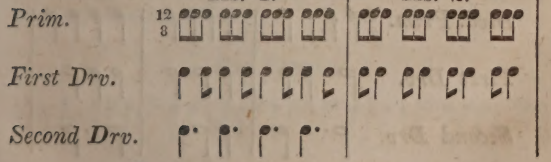
Practise.



The Ex's. for practise, under all the Rhythmical figures, are generally easy. It is better to write such exercises, as scholars can perform without too much practice. While very difficult Ex. have an influence to discourage, such as they can soon learn, inspire them with an idea of success, which to a youthful mind, is very pleasing.

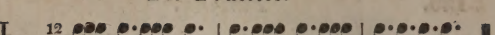
130. The variety of $^{12}_{8}$ is the only remaining one, which has eighth note primitives.

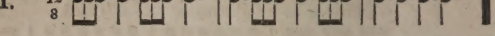
RHYTHMICAL FIGURE IN THE VARIETY $^{12}_{8}$.

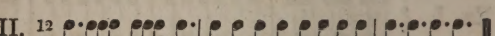


Parse from the figure.

For Practice.

Ex. I. 

Ex. II. 

Ex. III. 

SECTION XX.

DERIVATIONS FROM DIVIDED PRIMITIVES.

131. The derivations thus far, have arisen from combining the primitives of different varieties. By dividing and combining primitives, other important derivations are obtained.

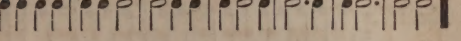
132. The rythmical figure from divided half notes, in the variety of $\frac{2}{2}$; is precisely the same as that of $\frac{4}{4}$, from the combination of qarter note primitives.

RHYTHMICAL FIGURE FROM DIVIDED HALF-NOTES IN THE VARIETY $\frac{2}{2}$.

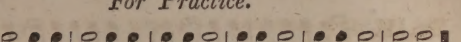
	Ms. 1.	Ms. 2.	Ms. 3.
Divd. Prim. $\frac{2}{2}$			
First Drv.			
Second Drv.			

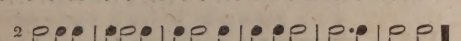
Parsing.

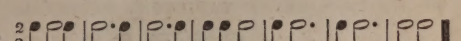
First. Second. Third. Fourth. Fifth. Sixth. Last.

Ex. I. 

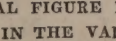
For Practice.

Ex. II. 

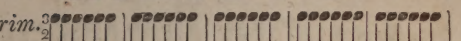
Ex. III. 

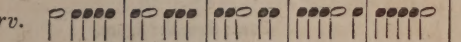
Ex. IV. 

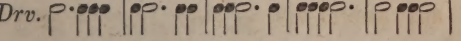
133. A RHYTHMICAL FIGURE FROM DIVIDED HALF-NOTES IN THE VARIETY $\frac{3}{2}$.



Ms. 1. Ms. 2. Ms. 3. Ms. 4. Ms. 5.

Divd. Prim. 

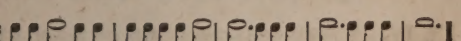
First Drv. 

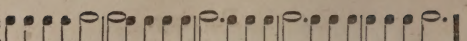
Second Drv. 

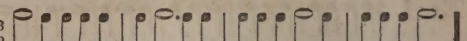
Parse from the figure.

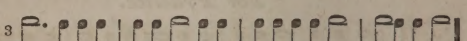
134. The manner of parsing will be easily understood, after having thoroughly attended to former similar exercises.

For Practice.

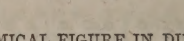
Ex. I. 

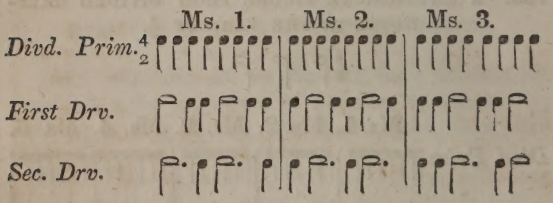
Ex. II. $\frac{3}{2}$ 

Ex. III. $\frac{3}{2}$ 

Ex. IV. $\frac{3}{2}$ 

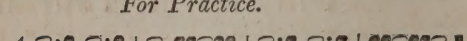
135. A RHYTHMICAL FIGURE IN DIVIDED HALF-NOTES; VARIETY $\frac{4}{2}$.

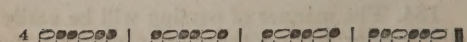
$\frac{4}{2}$ 

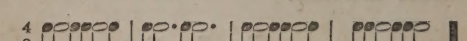


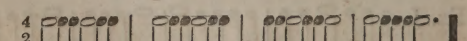
Parse from the figure.

For Practice.

Ex. 1. $\frac{4}{2}$ 

Ex. II. $\frac{4}{2}$ 

Ex. III. $\frac{4}{2}$ 

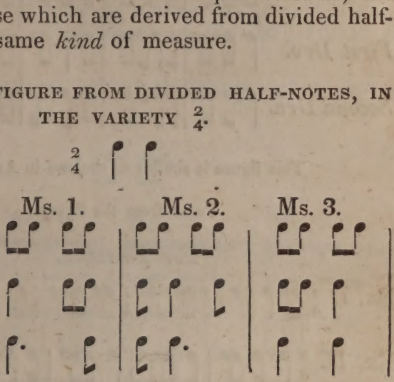
Ex. IV. $\frac{4}{2}$ 

SECTION XXI.

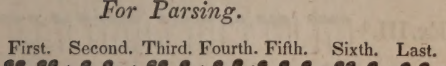
RELATIONS FROM DIVIDED QUARTER-NOTES.

136. The relations of divided quarter-notes, are similar to those which are derived from divided half-notes, in the same *kind* of measure.

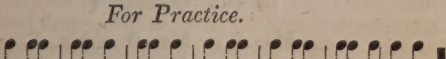
RHYTHMICAL FIGURE FROM DIVIDED HALF-NOTES, IN THE VARIETY $\frac{2}{4}$.

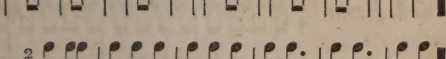


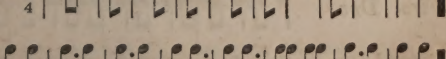
For Parsing.



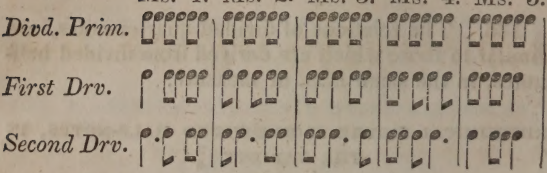
For Practice.







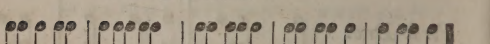
137. A RHYTHMICAL FIGURE FROM DIVIDED QUARTER-NOTES, IN THE VARIETY $\frac{3}{4}$.

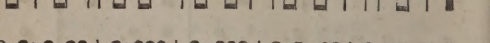


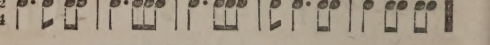
This figure is similar to the one in Art. 133.

Parse from the figure.

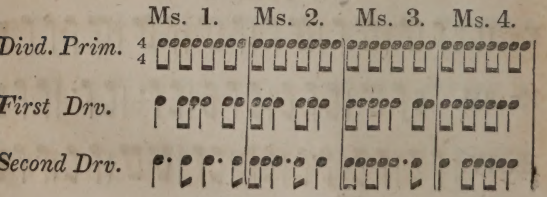
For Practice.

Ex. I. $\frac{2}{4}$ 

Ex. II. $\frac{2}{4}$ 

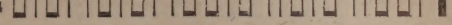
Ex. III. $\frac{2}{4}$ 

138. RHYTHMICAL FIGURE IN DIVIDED QUARTER-NOTES IN THE VARIETY $\frac{4}{4}$.

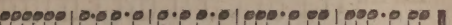


For Practice.

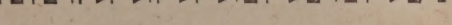
Ex. I. $\frac{4}{4}$



Ex. II. $\frac{4}{4}$

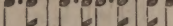


Ex. III. $\frac{4}{4}$



139. RHYTHMICAL FIGURE IN DIVIDED QUARTERS: IN THE VARIETY $\frac{6}{4}$.

$\frac{6}{4}$

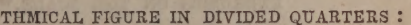


Ms. 1. Ms. 2. Ms. 3.

Divd. Prim. $\frac{6}{4}$

First Drv.

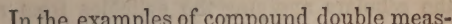
Second Drv.

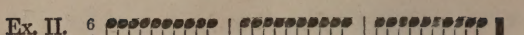


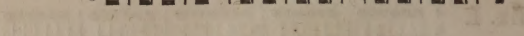
140. In the examples of compound double measure, it is well to practise both ways of beating the time; first, by six beats, then by two. The more difficult Ex's. and tunes, will require six beats, or as some measure compound time, by beating two measures of triple, to one of compound double.

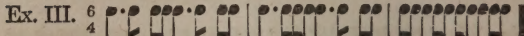
For Practice.

Ex. I. $\frac{6}{4}$



Ex. II. 

Ex. III. 

Ex. IV. 

EXERCISES ON THE SCALE.*

141. Exercises like the following, should frequently be practised, beating time and pronouncing, both the figures and syllables, so that both shall be made alike familiar.

Ex. I. 1 2 | 3 4 | 5 6 | 7 8 | 8 7 | 6 5 | 4 3 | 2 1 ‖
do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, ra, do.

Ex. II. 1 3 | 5 8 | 5 3 | 1 5 | 5 3 | 8 5 | 3 1 | 5 1 ‖
do, mi, sol, do, sol mi, do, sol, sol, mi, do, sol,mi, do,sol,do.

Ex. III. 1 3 | 2 4 | 3 5 | 4 6 | 5 7 | 6 8 | 7 8 | 5 8 ‖
do, mi, re, fa, mi, sol, fa, la, sol, si, la, do. si, do, sol, do.

Other Ex. may be written like the following, the scholars applying the syllables from memory.

Ex. IV. 1 2 3 | 4 5 6 | 7 8 7 | 6 5 4 | 3 2 1
do, &c.

Ex. V. 3 2 1 | 1 3 2 | 5 4 3 | 6 5 4 | 7 6 5 ‖

Ex. VI. 8 7 6 | 7 6 5 | 6 5 4 | 5 4 3 | 8 5 1 ‖

Ex. VII. 1 2 | 2 3 | 3 4 | 4 5 | 5 6 | 6 7 | 7 8 ‖

* See Articles 217, 218, 219 and 220.

SECTION XXII.

DERIVED RELATIONS FROM DIVIDED EIGHTH-NOTES.

ART. 142. RHYTHMICAL FIGURE FROM TWO NOTES TO A BEAT; VARIETY $\frac{3}{8}$.

Primitives. $\frac{3}{8}$

	Ms. 1.	Ms. 2.	Ms. 3.
Divd. Prim. $\frac{3}{4}$			
First Drv.			
Second Drv.			

Parse from the figure.

For Practice.

Ex. I. $\frac{3}{8}$

Ex. II. $\frac{3}{8}$

Having practised thoroughly the previous exercises, scholars will be able to write Rhythmical figures, from divided eighths, in the varieties $\frac{6}{6}$, $\frac{9}{8}$, and $\frac{12}{8}$.

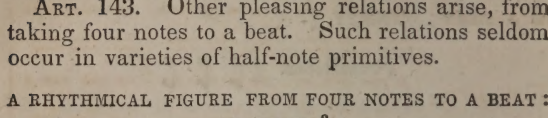
SECTION XXIII.

RELATIONS FROM FOUR NOTES TO A BEAT.

ART. 143. Other pleasing relations arise, from taking four notes to a beat. Such relations seldom occur in varieties of half-note primitives.

A RHYTHMICAL FIGURE FROM FOUR NOTES TO A BEAT: VARIETY $\frac{2}{4}$.

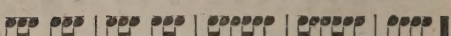
Primitives $\frac{2}{4}$.



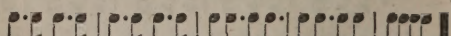
Parse from the figure.

For Practice.

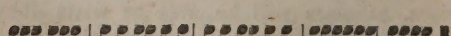
Ex. I. $\frac{2}{4}$



Ex. II. $\frac{2}{4}$

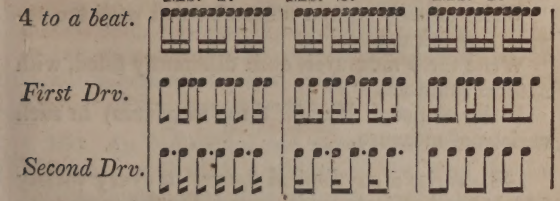


Ex. III. $\frac{2}{4}$



144. A RHYTHMICAL FIGURE FROM FOUR NOTES TO A BEAT; VARIETY $\frac{3}{4}$.

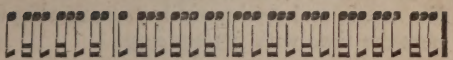
Primitives. $\frac{3}{4}$



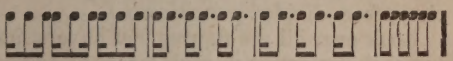
Parse from the figure.

For Practice.

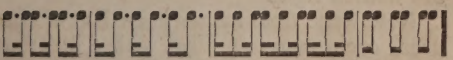
Ex. I. $\frac{3}{4}$



Ex. II. $\frac{3}{4}$



Ex. III. $\frac{3}{4}$



SECTION XXIV.

WRITTEN EXERCISES FOR SCHOLARS.

ART. 145. Write the signs of the different varieties, in the several kinds of measure.

Write to each sign, a measure filled with the appropriate primitives.

Write three measures, each differently filled, with natural relations.

Write one such Ex. (of three measures) in each variety of measure.

146. Write a rhythmical figure, in every variety which has half-note primitives. Do the same with quarter-note primitives: do the same with eighth-note primitives; nor be satisfied, until each Ex. and figure, can be written without referring to the book.

Beat the time and sing some of the most difficult Ex. again and again, until you can sing them and beat the time with perfect ease.

147. Now write Rhythmical figures in each variety, from divided primitives.

Look over all the figures you have written, parsing each derivation in each measure, and see if they are written right.

Now write from memory, an Ex. of three measures, each measure filled with a different derivation. Write one such Ex. from each of the Rhythmical figures you have written, parsing as you write.

148. Write two Ex's. of two measures, in each of six varieties; the one Ex. filled with natural relations; the other filled with derived relations.

Do the same with the same, or other varieties, interspersing half, quarter, eighth and sixteenth rests; instead of notes.

149. By carefully attending to the derived relations of notes, scholars are much benefitted; as almost every variety of combination occurs, with which they will ever meet. And by thoroughly practicing, particularly, the parsing examples, they become familiar with the relative lengths of notes, under different combinations, and perfect in keeping time, matters of the first importance.

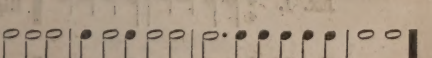
150. An individual can never read music with pleasure, until with a glance of the eye, he can comprehend the rhythmical relations of notes. And there is certainly no way, in which he can acquire the ability so fast, as by perseveringly studying, and practicing, the exercises included in the previous sections.

SECTION XXV.

MEASURES DIFFERENTLY FILLED.

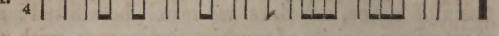
ART. 151. The same measure, may be filled, partly with natural, and in part with derived relations.

Sing.

Ex. $\frac{4}{2}$ 

Let the scholars write similar Ex. in different varieties, where in each measure, there shall be natural and derived relations.

152. Different measures in the same tune, may be filled, some, with primitives, others with natural relations, and others with derived relations.

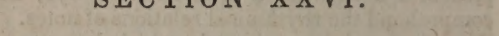
Ex. $\frac{2}{4}$ 

153. Measures may also be filled with natural, regularly or irregularly derived relations; rests in all cases supplying the place of notes, when necessary.

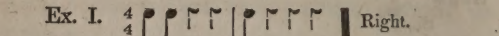
SECTION XXVI.

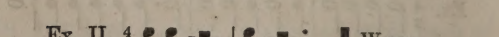
RESTS AND THEIR USES.

ART. 154. The general use of rests, is to indicate silence, in a performance. The duration of the silence, corresponds to the length of the note, in place of which, the rest stands.*

Ex. I. $\frac{4}{4}$ 

In an Ex. like the above, and in music generally, two or three rests, indicating parts of the measure, are written, rather than one, which would express the same amount of time.

Ex. I. $\frac{4}{4}$  Right.

Ex. II. $\frac{4}{4}$  Wrong.

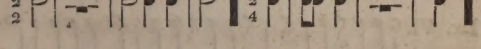
* See SEC. XIII. Signs of silence.

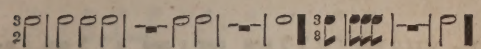
PARTICULAR USE OF THE WHOLE-NOTE REST. THE FIRST AND LAST MEASURE, EQUAL TO A WHOLE MEASURE.

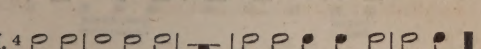
ART. 155. When it is necessary, to express one or more measures of silence, in any variety; the whole note rest is used, which, by common consent, (in such cases) fills a measure.

156. It also often happens, that the first and last measures of a tune, are not filled. In such cases, the two, are generally equal to one whole measure.

Examples of both kinds.

Ex. I. 

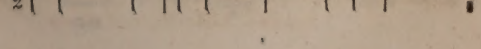
Ex. II. 

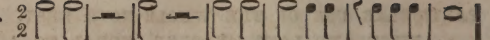
Ex. III. 

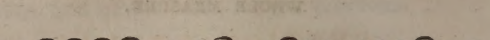
SECTION XXVII.

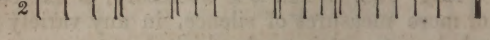
ART. 157. EXAMPLES IN NOTES AND RESTS.

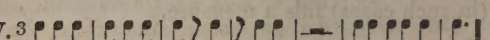
For Practice.

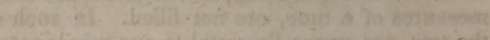
Ex. I. 

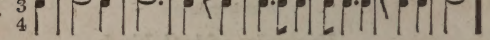
Ex. II. $\frac{2}{2}$ 

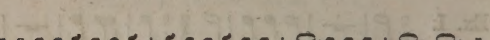
Ex. III. $\frac{3}{2}$ 

Ex. IV. $\frac{3}{8}$ 

Ex. V. $\frac{3}{4}$ 

Ex. VI. $\frac{6}{4}$ 

Ex. VII. $\frac{9}{8}$ 

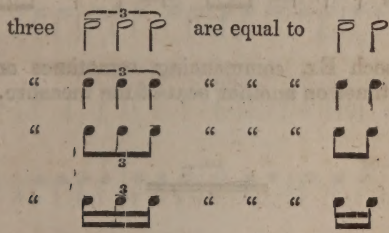
Ex. VIII. $\frac{12}{8}$ 

Practise the above or similar Ex., letting all sing together first; then let one division sing one measure, and another division sing another, &c., changing the key in different Ex.

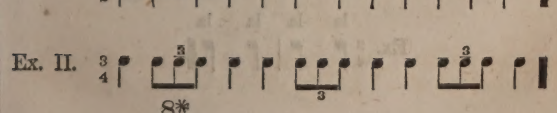
SECTION XXVIII.

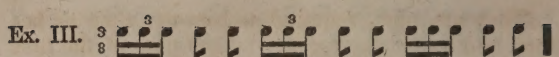
ILLUSTRATION OF TRIPLETS.

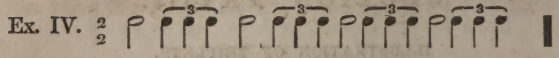
ART. 158. It is sometimes productive of a good effect, to sing three notes, *in the time of two, of the same kind.* When any three notes are to be thus sung, a figure three, is placed directly over or under them; then,

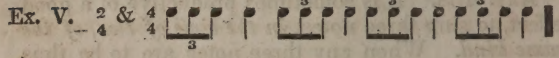


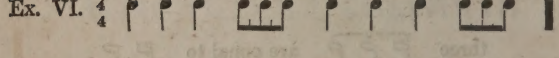
159. Let the following or similar Ex's. be sung. No bars are drawn, in order that each example may be so sung, that triplets shall occur on every part of the measure. If similar Ex's. are written on the board, bars may be drawn and rubbed off again, and drawn in other places.



Ex. III. 

Ex. IV. 

Ex. V. 

Ex. VI. 

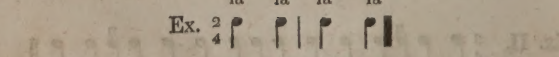
Sing each Ex. commencing, sometimes on one, at other times on another beat of the measure.

SECTION XXIX.

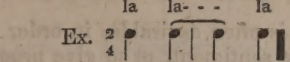
SYNCOPATED MEASURES.

ART. 160. The teacher writes two measures in the variety of $\frac{2}{4}$.

Scholars sing.

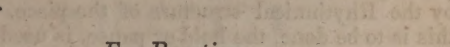


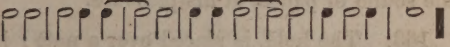
They are now, required to beat the time as before, and unite in singing, the last note of the first measure, with the first note in the second measure; as indicated in the following

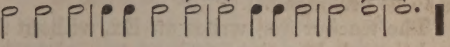
Ex. 

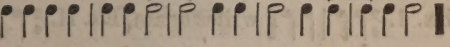
161. Measures thus united are called *syncopated measures.*

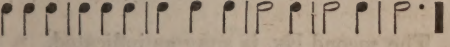
For Practice.

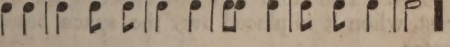
Ex. I. 

Ex. II. 

Ex. III. 

Ex. IV. 

Ex. V. 

Ex. VI. 

SECTION XXX.

THE DIFFERENT USES OF THE HOLD OR PAUSE.

ART. 162. It is often desirable, in order to tastefully express the sentiment, or to give proper effect to a piece of music, to observe certain pauses, or prolong certain sounds, in a manner not indicated by the Rhythmical structure of the piece. When this is to be done, the hold or pause, is used; which gives to the performer, a license of taste, to continue the sound or pause, at his pleasure.

163. The hold, is placed over a note; in which case the note, or word which is sung to the note, is to be prolonged.

The teacher first writes an Ex. without the hold, and the scholars sing.

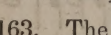
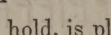
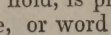
Ex. 1.  writes again, Ex. II. 

Illustration. 

The second Ex. is sung as indicated.

164. The hold has the effect of an accidental rest, when it is placed over the space between two notes.

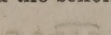
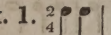
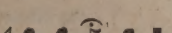
Ex. 

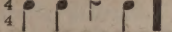
Illustration. 

The Ex. is first sung, not regarding the hold: It is then sung as indicated.

165. Sometimes the hold is used to prolong a rest.

Ex. 

May be applied to any rest.

Illustration. 

166. There is yet another use of the Hold. It is sometimes placed over a bar, in which case a rest is made.

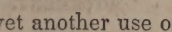
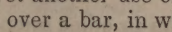
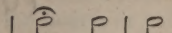
Ex. 

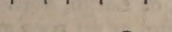
Illustration. 

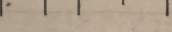
167. Although we have illustrated every case, there is no definite length to the pause or hold. It is always left to the taste of the performer, and is usually, (though not necessarily,) observed, since we generally consider the composer the best judge.

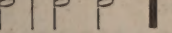
For Practice.

Ex. I. 

Ex. II.

x. III. 

Ex. IV. 

Ex. V. 

Review often. Sing the Scale often.

SECTION XXXI.

MOVEMENT.

ART. 168. As in other sciences, so there are in music, terms, which are applied to musical compositions, which indicate various degrees of movement, from very fast to very slow. These terms are, by common consent, adopted by different nations. Those which are mostly used in the publications of the Boston Academy of Music, are by Mr. Mason arranged pretty nearly as follows.*

DEGREES OF MOVEMENT.

Three Degrees. { SLOW. MIDDLE. QUICK.

I. SLOW, *has three grades.*

1. Adagio molto,† *very slow.*
2. Adagio, or Largo, *slow.*
3. Larghetto, or un poco adagio, *a little slow.*

---

* For a more complete arrangement, see MUSICAL TERMS AND EXPLANATIONS, Sec.

† In the pronunciation of these words, a, has the sound of *a*, in father: i, the sound of *ee*, in *eel*; e, the sound *a* in *aid*; which may be adopted as general rules, in the pronunciation of all musical terms.

II. Middle, *has three grades.*

1. Moderato, *moderate.*
2. Andante, *gentle, distinct.*
3. Andantino, *a little faster than Andante.*

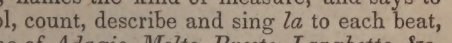
III. Quick, *has five grades.*

1. Allegretto, *a little lively.*
2. Allegro, or Vivace, *brisk, lively.*
3. Allegro molto, *very lively*
4. Presto, *quick.*
5. Prestissimo, *as quick as possible.*

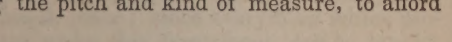
169. The above terms, with their deffinitions, must be committed to memory. The teacher gives the pitch, names the kind of measure, and says to the school, count, describe and sing *la* to each beat, in the time of *Adagio, Molto, Presto, Larghetto,* &c. changing the pitch and kind of measure, to afford variety.

170. Thus at different times, all the different grades are sung. He then writes the following or similar lessons on the board, or exhibits them on a diagram, which is still better, for practice.

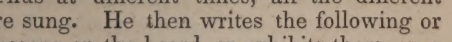
Adagio.

Ex. I. $\frac{2}{2}$ 

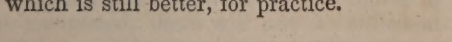
Moderato.

Ex. II. $\frac{2}{4}$ 

Larghetto.

Ex. III. $\frac{3}{4}$ 

Vivace.

Ex. IV. $\frac{3}{8}$ 

It is, perhaps, generally true, that a piece of music, which is to be performed quick, is written in notes, representing a comparatively less amount of time, than others. It is also true, that some tunes, written in quarter notes and derivations, should be sung in a slower movement, than others written from half-note primitives and derivatives.

Notes, do *not* represent any *particular* length of time, rather the *comparative* length of sounds.

A half-note, may be prolonged one, or four seconds; which is true with regard to other notes.

INTRODUCTION TO DYNAMICS.

SECTION XXXII.

GENERAL REMARKS.

ART. 171. Dydamics, as we have before learned, treats of the force of sounds. It is made the second part in this course of instruction, because this seems to be its proper place; since everything which properly comes under this department, *can* be taught, without the aid of melody. And, because at almost every step in melody, we need the aid of dynamics.

172. If dynamics is omitted, until the course in melody is completed, there will not be sufficient time (in *most* cases,) for practice, to render dynamical expressions familiar. If remarks are made relating to dynamics, or dynamical terms and signs are used while on melody, without first having explained and practised them systematically, they will not be so well understood or so long remembered. Every person, whose mind has been subject to a thorough or even a partial training, is fully sensible, that a few ideas properly arranged and analyzed, are valuable; while information *en masse*, seldom turns to much account to its possessor.

173. Having a thorough knowledge of what properly belongs to rhythm, we are able to indicate the comparative lengths of sounds; also how fast we wish our composition should be performed. By a knowledge of dynamics, we are able to indicate what part of the composition should be sung loud, and what part soft; when there should be an increase and when a diminution of sound.

PART II.

DYNAMICS:

OR, THE FORCE, INCREASE AND DIMINUTION OF SOUNDS.

SECTION XXXIII.

DYNAMICAL TERMS.

ART. 174. There are a few dynamical terms, used to express various degrees of force, as follows.

PIANISSIMO, *very soft.*
PIANO, *soft.*
MEZZO, a *middle* or a common degree of loudness.
FORTE, *loud.*
FORTISSIMO, *very loud.*

The teacher gives the pitch, and the scholars sing *piano, mezzo, forte, &c.*, with the syllable *la.*

DYNAMICAL ABBREVIATIONS.

175. These terms are usually abbreviated as follows.

FORTE, F, or *f.*
PIANO, P, or *p.*
MEZZO, M, or *m.*
FORTISSIMO, F F, or *ff.*
PIANISSIMO, P P, or *p p.*

176. The following, or similar Ex's may now be sung with the syllable *la.*

DOUBLE MEASURE.

Key of C.

Ex. I.

Larghetto. la. la. la. la, &c.
M. P. | F. P. | P. F. | M. M. | P. F.
M. F. | F. P. | P. M. | F. F. ‖

Ex. II.

Larghetto. la. la. &c.
p. p. | *m. p.* | *m. p.* | *f. p.* | *m. f.* | *f. p.* | *m. m.* ‖

QUADRUPLE MEASURE.

Key of D.

Ex. III.

Adagio. la. la. la. &c.
f. F. P. M. | *m. p.* F. *m.* | F. P. *f.* P. |
F. M. F. P. ‖

Key of F.

Ex. IV.

Allegretto. la. la. la. la. &c.
p. p. p. p. | F. *m. m. m.* | *m.* F. *m. m.* ‖

TRIPLE MEASURE.

Key of C.

Ex. V. la.

Larghetto. F. *m. m.* | *m.* F. *m.* | *m. m.* F. | *p. p. p.* ‖

COMPOUND DOUBLE MEASURE.

Key of A.

Ex. VI.

Vivace. la. la. la. &c.

F. *m. m.* F. *m. m.* | *m.* F. *m. m.* F. *m.* |

m. m. F. *m. m.* F. ‖

COMPOUND TRIPLE MEASURE.

Key of B.

Ex. VII.

Larghetto. *p. p. p. m. m. m.* F. F. F. | P. P. P. |

M. M. M. *f. f. f.* ‖

COMPOUND QUADRUPLE MEASURE.

Key of C.

Ex. VIII.

Presto. *f. f. f. p. p. p. f. f. f. p. p. p.* ‖

Adagio.

F. *m. m.* F. *m. m. p. p.* F. *p. p.* F. ‖

Exercise on FF. or *ff.* and PP. or *pp.*

DOUBLE MEASURE.

Key of D.

Ex. IX. Practice.

Moderato. la. la. la. la. la. la. la. la.

FF. PP. | *ff.* PP. | *pp.* *pp.* | *pp.* *pp.* ‖

Ex. X. Practice.

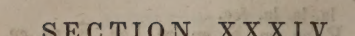
Andante. la. la. la. la - - - a la. la - - - a

FF. FF. | *ff.* *pp.* | *pp. pp.* | *ff.* *pp.* | *pp. pp.* ‖

SECTION XXXIV.

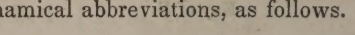
DYNAMICAL TERMS.

ART. 177. The teacher will now write or exhibit, two dynamical abbreviations, as follows.

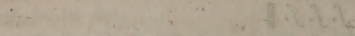


This is sung with the syllable *la*, and prolonged, while the teacher slowly moves his pointing rod, from one *p.* to the other. Such a sound, viz. one which begins, continues and ends, with the same pitch and the same degree of loudness, is an ORGAN TONE.

178. Two M's are written, and sung as before.



Now two f's are sung as indicated.



What now is an organ tone?

All answer, *one which begins, continues and ends, on the same pitch and with the same degree of loudness.*

179. The scholars now sing, as is represented in the following Ex. Begin with ff. and diminish the sound, as the teacher slowly moves his rod from *ff.* to *pp.*

Ex. La - - - - - - - a. *ff. f. m. p. pp.* { Diminished tone, *Diminuendo* or *Dim.* marked >

The above is an illustration of the diminished tone.

180. The teacher writes or exhibits, an Ex. like the following, and the scholars sing it with the syllable *hah*, as represented, while he passes his pointing rod quickly from *ff.* to *pp.*

Ex. *hah.* *ff. pp.* { Explosive tone, Forzando, or *fz.* marked >

If sung properly, it produces an explosive tone, and is marked as above.

181. With the syllable *la*, the following Ex. is sung, being exhibited as before; the teacher passing the rod slowly, from *pp.* to *ff.* the scholars increasing, as they prolong the sound.

Ex. la - - - - - - - a *pp. p.* M. *f. ff.* { Increasing tone. *crescendo*, or *cres.* marked <

This is called, the INCREASING TONE OR CRESCENDO.

182. When a sound is made, commencing *piano*, and increasing to *forte*, or F F, then decreasing to *piano* again, it is called the SWELLED TONE.

The teacher causes it to be sung, as indicated in the following Ex.

Ex. la - - - - - - - a *pp.* *ff.* *pp.* } *The swelled tone* marked,

183. The INVERTED SWELL, is represented and sung as indicated in the following Ex.

Ex. la - - - - - - - a *ff.* *pp.* *ff.* } *Inverted swell,* marked

The scholars commence by singing loud with the syllable *la*, prolonging, at the same time diminishing the sound to *pp.* then increasing to *ff.*

184. The PRESSURE TONE, is like the *swelled tone*, only it passes through the different degrees from soft to loud, to soft again, immediately. It will be easily understood, by the following Ex.

Ex. la - - - - a *pp.ff.pp.* } *Pressure tone,* marked, <>

SECTION XXXV.

ART. 185. SUMMARY OF TONES WITH EXERCISES.

The ORGAN TONE, as from *p.* to *p.* or from *m.* to *m.* &c. ——

The DIMINISHED TONE, *diminuendo or dim.* >

The EXPLOSIVE TONE, *forzando or fz.* marked, >

The INCREASING TONE, *crescendo or cres.* marked,

The SWELLED TONE, marked,

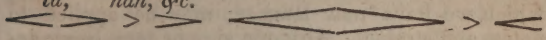
The INVERTED SWELL, marked,

And the PRESSURE TONE, marked,

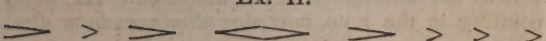
DYNAMICAL EXERCISES.

ART. 186. The following, or similar exercises, may be exhibited and sung by the school, the teacher passing his rod through each dynamical sign. The scholars sing, as the signs indicate, using the syllables *la*, and *hah*, as before.

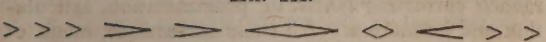
Ex. I.

la, hah, &c. 

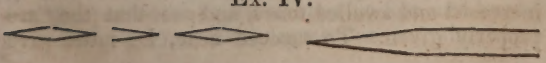
Ex. II.



Ex. III.



Ex. IV.



Sing now, with a different pitch.

Ex. V.

cres. dim. fz. dim. fz. cres. dim. eres. dim.

Ex. VI.

fz. dim. fz. cres. dim. fz. cres. fz. dim.

SECTION XXXVI.

DYNAMICAL TONES FURTHER EXPLAINED.

Art. 187. The dynamical terms and signs, which we have now learned, may be applied to notes, and strains. Any one sign or term, may determine, the character of a piece of music.

188. The teacher now writes, or exhibits, notes, which the scholars sing as indicated. He says, pointing to the note, now sing *diminuendo* or *dim.* now *cres,* &c. When necessary giving examples, and correcting faults.

189. The first lesson, is not too soon to commence correcting faults, in pronunciation, articulation and intonation. All such corrections, made at any time, are useful.

190. A good teacher, will be particularly careful, that his scholars get a right idea of the diminished, increased and swelled tones, and see that they are properly given. To succeed here, he must give

frequent Ex's of the tones in good taste; making occasionally, one wrong, that all may the better understand by contrast.

191. Let the diminished tone, be a gradual diminution of sound, down to the very softest. The teacher tells his scholars, to think of the sound of a great bell, which when it is struck, rolls out a tone like thunder, and continues to diminish, until its last, sweetest vibrations, are borne to the ear upon some gentle zephyr, which has winged its way down from the steeple top, in the stillness of the morning hour of ONE.

At such an hour, when the moon's pale rays no longer partially dispel the thick darkness of midnight, nor stars shine, because of the overcast heavens, nor noise broke the universal stillness of the moment, the clock strikes ONE - - - - - - - - The loud ring of fortissimo, peals through the air, and is echoed from the neighboring cliffs. The sound slowly passes from *ff.* to *f.* pouring forth a sublime fulness, until it approaches the volume of *m.* so pleasant and agreeable; through which it gradually passes, to the delightful, soft piano, where it lingers - - - - loth to pass, though it is next to enter the exquisite and soul-charming pianissimo, where it dies away, leaving the mind as clear and as peaceful, as the silver lake in Autumn, at eventide, when not a zephyr floats, to ruffle its glassy bosom. *Then*, we have, the best possible illustration, of the *diminished tone.*

192. It is generally the case, that a school in attempting to make this tone, will diminish to *p.* and then stop, generally diminishing too fast, and by abrupt, and not by gradual degrees, as they should.

193. Another fault is, that the voice from *m.* to *pp.* while it is made to diminish in force, or loudness, is suffered to lower in pitch, which entirely destroys the intended effect of the *diminuendo.*

194. Scholars should endeavor, to hold the same tension of the vocal organs, until the sound diminishes to *pp.* Care must also be taken by the teacher, that while some, and perhaps the most of the school, express the tone properly, others do not spoil the effect, by letting their voices continue about *mezzo.*

195. No dynamical expression is, perhaps, productive of a more happy effect, than the diminuendo properly given. It should therefore receive considerable attention. A teacher has frequent opportunities, to illustrate this and the other two abovenamed, (cres. and the swell,) while proceeding with a school.

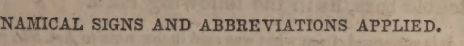
196. From the remarks already made, upon the diminished tone, the teacher and learner, will infer what might be said upon the swelled and increasing tones, both having their excellencies, when tastefully given.

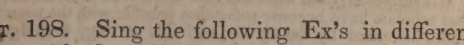
197. If scholars are successful in giving dynamical expressions to notes, there will be little danger of failure, in singing strains and sentences.

SECTION XXXVII.

DYNAMICAL SIGNS AND ABBREVIATIONS APPLIED.

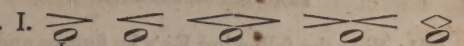
ART. 198. Sing the following Ex's in different pitches, with the syllable *la*, without reference to any particular time on the notes.

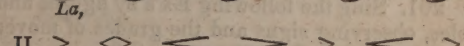
Ex. I. 

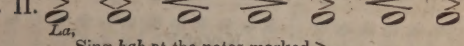
Ex. II. 

Sing *hah* at the notes marked >.

The teacher first gives the pitch, then tells the school to sing *cres. dim.* &c. without reference to any notes exhibited; he then writes as follows, and scholars sing.

Ex. III. *Dim. cres. Fz. cres. Fz. cres. dim.*


Ex. IV. *Fz. dim cres. dim. Fz. Fz. Fz.*


Ex. V. *Cres. Fz. dim. Fz. Fz. dim. cres.*


GOVERNMENT OF DYNAMICAL TERMS.

199. Dynamical terms, like those used to indicate the different grades of movement, direct how one or more notes should be sung, or govern until contradicted by others.

A STRAIN.

200. A STRAIN may mean, a line of poetry, or a Rhetorical period. Strains, are usually divided by double bars, as in the following Ex's.

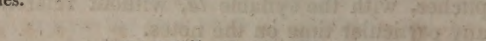
It is supposed, from what was said in the note to Art. 57., page 35, that scholars have become somewhat familiar with the sounds of the scale, indicated by the figures, and able to sing, both figures and syllables.

PRACTICE ON STRAINS.

201. Sing the following Ex's by figures and syllables, observing signs and the grades of movement.

Key of F.

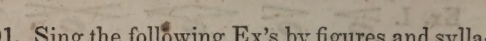
Allegro. cres. - - - - - - - - dim. - - - - - - - -

Ex.. 1. 

do.

Larghetto.

< - - - - - - - - F. > - - - - - - - -

Ex. II. 

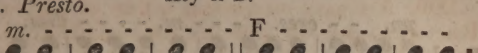
do.

In Ex. I, *cres.* governs through the strain, or to the first double bar; *dim.* governs the rest of the Ex. The sec. strain should be commenced loud and diminished to *pp*; the first strain should commence very soft, and increase to very loud.

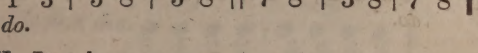
In Ex. II the first strain commences very soft, and ends very loud; the second strain *vice versa.*

202. Sing the following or similar Ex's.

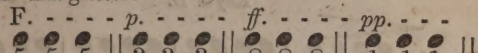
Ex. I. *Presto.* Key of D.



Ex. II. *Larghetto.*



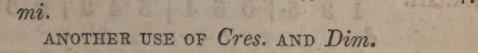
Ex. III. *Moderato.*

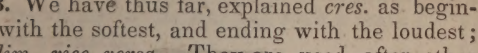


ANOTHER USE OF *Cres.* AND *Dim.*

203. We have thus far, explained *cres.* as beginning with the softest, and ending with the loudest; and *dim. vice versa.* They are used after other signs and abbreviations, indicating an increase or diminution of sound. For instance, if we are singing *m.* we might sing *cres.* to F F. &c. as follows.

Andante. Key of G.

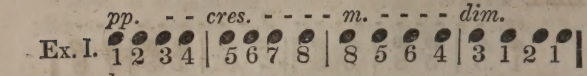




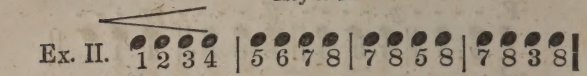
In Ex. II, we sing the first measure soft, the second, we increase to very loud; the third, is sung *ff*; the fourth very soft.

204. The school will now sing the following Ex's.

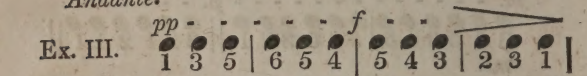
Key of C.



Key of D.



Andante.

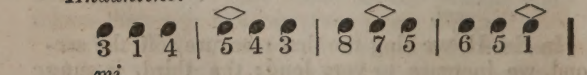


SECTION XXXVIII.

THE PRESSURE AND EXPLOSIVE TONES.

ART. 205. The teacher writes, then sings, and the scholars imitate. Let the notes which are not marked, be sung *mezzo.*

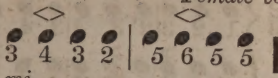
Andantino.



206. Let the school now be divided into two divisions, and sing the two following Ex's at the same time.

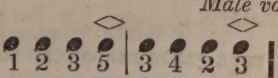
Female voices.

Ex. I. *first div.*



Male voices.

Ex. II. *sec. div.*

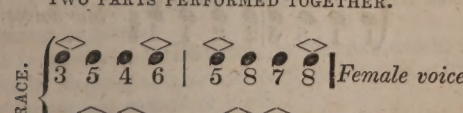


207. The teacher now asks, how many parts or divisions sung at the same time? All say, two. He then remarks, that when two or more divisions, or parts, are to sing together, it is indicated by a mark drawn across the Ex. and such a mark ☞ { is called a BRACE.

Sing now, the following Ex. in two parts, as indicated.

TWO PARTS PERFORMED TOGETHER.

Ex.

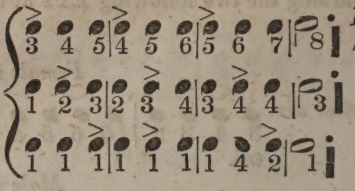


208. Now the parts or divisions, sing as indicated in the following Ex.

Sing *la*, at the notes not marked, and *hah*, to notes marked >.

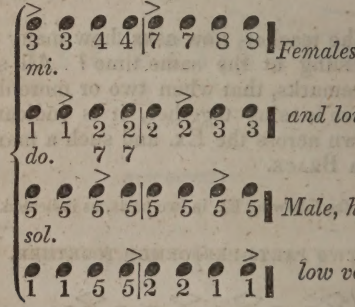
THREE PARTS PERFORMED TOGETHER.

Ex. I.



FOUR PARTS PERFORMED TOGETHER.

Ex. II.



INTRODUCTION TO MELODY.

SECTION XXXIX.

PRELIMINARY REMARKS.

ART. 209. We are now prepared, to consider the subject of melody, or PART THIRD, which is calculated to inspire the learner, with a new degree of interest.

The plan adopted, is strictly inductive, being that which was so successfully pursued, by Pestalozzi, its originator.

The sections devoted to the philosophy of the scale, will require a little study, though it is believed, that the subject is so simplified, as to be readily understood by the persevering scholar.

210. Melody, treats of the succession of sounds, differing in pitch.

It is an object in Rhythm, to make smooth, uniform, or singing sounds, of *certain lengths*, without any particular regard to pitch.

211. The object of melody, is to make singing sounds, in *a certain order*, one above the other. And as in Rhythm, every thing depends upon making sounds, of the proper length, so in Melody, every thing depends, upon making them in the proper order, in regard to pitch.

212. *To become perfect in Rhythm, is to be a good timeist. To secure the main object of Melody, is to become correct in intonation.*

213. TIME, then, and INTONATION, are the two great pillars, upon which the whole musical structure rests. And the least failure in either, never fails to greatly injure any musical performance; hence, the absolute necessity, of having not a partial, but a thorough knowledge of the principles upon which they are founded.

214. It is so natural to the mind, to form habits of thought and action, and become so accustomed to expect the return of certain events, or the regular succession of certain things, that it is at once pained, when by any means, these expectations are broken. It is in accordance with this characteristic of the mind, that a man accustomed to study, or sleep in a room with his clock, while it goes regularly, will neither hear it tick or strike. The mind probably anticipates and attends to both the ticking and striking, though no sense of either is impressed, so as to be remembered. The fact may be accounted for in the same manner, that individuals sometimes forget, that they have taken their accustomed meal. The mind, is therefore, only pleased with regularity, while disappointed expectations give it pain, by disturbing its peaceful and regular operations. The ticking and striking of the clock, will to some persons, pass without notice, so long as there is no interruption; but let some little irregularity occur, or in consequence of some cause, let it but cease to tick, and the individual, though in a sound sleep, will be aroused; the expectations of the mind being broken. The last few ticks, being a little fainter,

and not fully satisfactory, are heard, and the individual awakes.

215. We are thus particular, because these simple facts, develope a principle, from which we infer the absolute importance of correctly keeping the time, in any musical performance. A failure in this respect, would painfully affect the dullest auditor, though he might not be able to assign the true reason; while a good musician, would at once perceive, that there was a failure in time; and with a partial knowledge of mental philosophy, would be able to define the cause, why such failure in time, produced an effect so painful. Hence, every person, who would successfully teach or learn music, vocal or instrumental, *must* spare *no* pains in securing, correctness in TIME.

216. While Rhythmical order, is very necessary, Melodic order is quite as much so; as it is founded on more abstract principles, and disregarded, is, perhaps, a more fruitful source of displeasure. Indeed it may be considered a difficult question, which is the more important, since without correctness in both, nothing can be produced, worthy of the name of music.

217. Melodic order, is a certain succession of musical sounds, differing in pitch, and which are established at certain distances from each other, according to philosophical principles.

218. Although a very great variety of musical sounds may be made, which are essentially different from each other in pitch, yet, there are but seven, which are different in their relations to each other.

219. These seven different sounds, and their relative distances, are in music indicated by different signs; such as numerals, syllables, and letters, as follows.

Ex.	*Sounds.*	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝
	By *numerals.*	1	2	3	4	5	6	7	8
	By *syllables.**	*do.*	*re.*	*mi.*	*fa.*	*sol.*	*la.*	*si.*	*do.*
	By *letter.*	C.	D.	E.	F.	G.	A.	B	.C.

The eighth sound is a repetition of the first.

220. The numerals, the syllables, and the letters, all have their respective uses, which will at a proper time, be explained.

221. It will be observed, that in ascending and descending, this series of sounds, the voice, in modulating from one to another, makes greater and lesser distances of pitch, as indicated by the sounds, in ART. 119.

Between 1 & 2, 2 & 3, 4 & 5, 5 & 6, and between 6 & 7, are greater distances.

Between 3 & 4, and 7 & 8, are lesser distances. And correctness in intonation, consists, in being able to give the sounds, thus represented, in the order of greater and lesser distances.

222. These sounds, all sustain a fixed relation to the first, or 1: and in case that any one, is made a little too high or a little too low, the relations which it sustains, are violated, and the consequence to the auditor, is, a painful or unpleasant emotion.

The superior importance of a practical, and the benefit which arises from a theoretical knowledge, of the proper order of these sounds, render it very

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* Pronounced *do, ray, mee, fah, sol, lah, see, do.*

desirable, to thoroughly understand the principles, upon which they are established; which principles develope the true reasons, *why*, the distances between some, are greater than between others.

223. There is a satisfaction and propriety, in investigating the philosophical principles, upon which this succession of sounds is founded. Nor does it seem, that there can be a doubt, whether such an investigation, will be useful.

No teacher, has ever gone through one quarter's instruction in music, often referring, as every good teacher must, to these sounds, who has not frequently been asked, "Why are the distances between some of the sounds, greater, than the distances between others?" It is not enough, to tell the scholar, that 'it is natural' to make the sounds thus. Such a reply, although it may not be so intended, is an evasion of the question, as much as it would be, if one should ask a man, '*Why* he was weeping?' and, should be answered, 'it is natural to weep;' and not say, that he had met with a severe loss; or, as if a certain man should ask another, '*Why* he had built him a house?' and the answer should be returned, 'it is natural;' and not say, that it was to shelter himself and his family, from the inclemency of the weather, and thus promote his comfort and happiness.

224. The inquiring mind, of the diligent and interested scholar, seeks to know *why*, these sounds are made thus and so; or *why* it is natural, or *why* such an order of succession is better than any other; or, *why* another order of succession, would not do as well as the one we adopt. He is told that it is so, i. e. it is natural.

225. Who does not know, that *any* study pursued, or thing committed, will be of little use to the individual, without also knowing *why*, such study is pursued and understanding the meaning of the thing committed?

There is not merely a waste of time, in acquiring knowledge in such a way, leaving things unexplained, which the mind longs to comprehend; but knowledge of such a kind, is always of a doubtful character; and what is still more to be regretted, such a course of instruction, trammels the mind, and discourages the inquiring scholar.

226. And besides, the investigation, although in some respects, of a character requiring close thought, is, however, within the comprehension of a common school-boy. From the simple fact that a subject has been investigated, and perfectly understood, there are not a few advantages gained. The individual is relieved from the painfulness of an ungratified desire, to know *why* the thing is so; his understanding is enlightened, and he will be able to make a useful application of the knowledge; and what is quite as conclusive in point of argument, from the victory gained in mastering the difficulty, he is inspired with new interest in his pursuit.

227. We could never be at rest, if we were not quite sure, that we were *not* building our house upon the sand: nor inspired with hope, in an undertaking, which in its nature, was attended with great uncertainty. Nor could we be so well pleased, or so much profited in committing to memory, and making daily use of a dogma, the philosophy of which, we did not understand, hence, the truth of which we were by no means certain.

228. The succession of sounds, of which we have been speaking, is usually called the *Scale.** And since very much is accomplished, or all is lost by being able, or not able, to sing it perfectly correct, any thing which by enlightening the understanding, will enable the individual to sing with greater certainty, and furnish him with a criterion of judging, when he is right and when wrong, *must* be of considerable importance, to teacher or scholar.

That a knowledge of the philosophy of the scale, does *all* this, and even more, is not too much to say. Our first object then, in melody, will be, to explain the PHILOSOPHY OF THE SCALE ; † which will be illustrated in the following sections, commencing with the PHILOSOPHY OF SOUND.

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* From *Scala*, a ladder.

† If a school is to continue for a quarter only, and the principal object is, as is often the case, to learn a variety of tunes, with reference to the choir, it may not be advisable, to go through a demonstration of every principle ; *but*, when different circumstances exist, and the teacher or scholar, wishes to be thorough, he will make himself master of the subject, and if a teacher, explain it to his scholars.

PART III.

MELODY:

SECTION XLI.

PHILOSOPHY OF SOUND.

ART. 229. The philosophy of sound in general, and of different sounds in particular, developes the fundamental principles of the theory, by which the particular order of the sounds of the scale, is established.

It therefore becomes necessary, to have a definite idea of sound, what it is, how caused, and what constitutes the difference between sounds, which differ in pitch.

230. By reference to a bell, we shall probably have the most familiar illustration, the lower part of which, presents to the eye, a circle, like the following.

FIG. 1.

231. The above figure, represents the bell, while in a state of rest. When it is rung, the tongue, *a*,

strikes the side of the bell at *b*, and causes it to spring out to *c*, as may be seen in *fig.* 2.

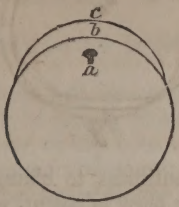


FIG. 2.

232. At the same time, the sides *d*, contracting to *e*, the sides *f* and *b*, spring out to *g* and *c*, and the bell assumes a new form, as may be seen in *fig.* 3.

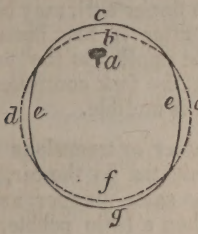


FIG. 3.

233. The original form of the bell, was *b*, *d*, *f*, *d*. The form which it immediately takes, after it receives the blow from the tongue, is *c*, *e*, *g*, *e*. When it returns, it contracts on the one hand, and expands on the other, beyond its original form, and takes a form, as represented at figure 4.

FIG. 4.

234. Thus it continues to change its form, until the force of the blow is spent, when it resumes its original form. These changes which are very rapid, are called *vibrations*. A tuning fork, vibrates in a similar manner. To be convinced of the fact, in the case of the bell, a piece of wire, or the end of a knife blade, or the finger nail, may be applied to the bell immediately after it has been struck. The tuning fork may be applied to the teeth, and it will be discovered, that the fork continues to vibrate, as long as the sound is audible.

235. The vibratory or tremulous motions of the bell, are communicated to the air, which also vibrates in much the same manner, as the water of a pool undulates, when a little pebble, being thrown up into the air, comes down, and causes the water to be thrown out in little rings.

237. The undulations, or vibrations of the air, striking the ear, we become sensible of what we call SOUND.

SOUND then, is the vibration of the air, caused by some vibrating body.

SECTION XLII.

PRIMITIVE SOUNDS OF THE SCALE.

ART. 237. A large bell, struck as before described, gives out a full, loud sound, which we call, the *tonic*, or *fundamental*, or key-note, of the bell; which is caused by its larger vibrations.

This sound is indicated by the numeral 1, (*do.*)

When the force from the blow is partly spent, the bell acquires a second kind of vibrations; smaller than the first, which may be represented by the next figure.

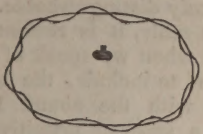


FIG. 5.

238. These vibrations, produce another distinct sound, which is indicated by the numeral 5, (*sol,*) and which with the other, produces a very pleasant effect.

239. There is yet another kind of vibrations, as represented in the next figure,

FIG. 6.

which are heard after the sounds 1 & 5, have nearly ceased, and which are considerably more rapid than those which give out the sound 1, or even those which give out the sound 5.

240. The sound produced by these last, and most rapid vibrations, is found to sustain the same relation to the sound 8, that the sound 3 does, to 1; it is, therefore, reckoned as 3, (*mi*,) of the scale.

241. Thus we have from nature, the three sounds, which we call PRIMITIVE SOUNDS, and which we represent by the numerals, 1, 3, 5.

242. The sound indicated by the numeral 8, may also be heard, but so blended with the fundamental, that it is scarcely distinguishable. If we ascend higher than one scale, it is reckoned, as ONE of a new scale. But when we speak of "THE SCALE," we usually intend to include, the sound 8, which, being identified with the sound 1, it is therefore not regarded as a separate primitive; except when taken as the ONE of a new scale, of which it then becomes, a primitive, or, the fundamental.

The same phenomena, of different sounds, may be heard, after striking a cast steel bar, which is without flaws. They may be heard, in the vibrations of a string, upon some instruments.

SECTION XLIII.

CHORDS.

ART. 243. The effect produced, when these sounds are made at the same time, is very delightful.

The school is now divided into three divisions. Gentlemen with low voices sing 1, pretty loud and full. The pitch is taken at about middle C, for 1. A few male voices, quite smooth and pleasant, sing 5. All the female voices may sing 3, but must sing quite soft. The parts thus arranged, all sing together, 1, 3, 5. The teacher will be careful, that there be a proper equilibrium of sound between the parts; particularly that the sound 3, be not made too loud.

244. The sounds 1, 3, 5, may now be exhibited, and sung as indicated in the following:

EX. HIGH MALE VOICES, *sol.* 5. - - - - - *primitive.*

FEMALE VOICES, *mi.* 3. - - - - *primitive.*

LOW MALE VOICES, *do.* 1. *primitive.* { *Fundamental, tonic, or key note.*

The dynamical sign affects the three sounds.

A private individual may try the same experiment on the piano, or organ, though the effect will not be so perfect, as it may be, from tones produced by single instruments, or by cultivated voices.

245. The scholars are now required, to sing again as before, at the same time, observing the effect produced. How pleasant and satisfying to the ear!

Let the union of the three sounds be so made, that the combined sound, shall resemble the sound of a bell, loud at first, then diminishing to *pp.*

246. When any number of sounds, more or less, are produced together, the combined sound is called a CHORD.

Ex. I. > *
Sing *sol.* 5 *pr.*
as *mi.* 3 *pr.* } CHORD.
before. *do.* 1 *pr.*

Ex. II. > *
sol. 5. *pr.*
do. 1 *pr.* } CHORD.

Ex. III. < *
mi. 3 *pr.*
do. 1 *pr.* } CHORD.

Ex. IV. < *
sol. 5 *pr.*
mi. 3 *pr.* } CHORD.

THE COMMON CHORD.

247. The chord 1, 3, 5, being the primitive chord, from which all other chords arise, is usually called the HARMONIC TRIAD, or COMMON CHORD. Sing now the harmonic triad, as before.

HARMONIC TRIAD, OR COMMON CHORD. { > *sol.* 5 *prim.* / *mi.* 3 *prim.* / *do.* 1 *prim. or fundamental, key note, tonic.*

248. The common chord, is so called, because it is the most simple chord: also, to distinguish it, from other chords.

What is the cause of sound? How is the air affected? How do we become sensible of it? What then is sound?

---

* A dynamical sign, affects all the sounds of a chord, and it may be, several chords.

How many sounds does the bell give out? By what numerals indicated? How is the sound 1 produced? The sound 3? The sound 5? What are the three sounds called taken together. *Ans.* Primitives. What is 1 also called? What are any number of sounds called when made at the same time? What particular name is given to the sounds 1, 3, 5, when combined? Are they pleasant or unpleasant? Sing again.

249. Two divisions sing, the one sings **1**, the other **3**.

Females, mi. 3, *pr.*
Males. do. 1, *pr.* } Pleasant or unpleasant?

All say pleasant. The divisions sing again, and the teacher sings an intermediate sound, 2.

Sec. div. mi. 3. *prim.*
Teacher. re. 2. ——
First div. do. 1. *prim.* } CHORD. *pleasant or unpleasant?*

All perceive, that the combination is a very unpleasant one. Hence, a chord, may be pleasant, or unpleasant.

Chords which are pleasant, are called Concords.

Chords which are unpleasant, are called DISCORDS.

Some concords are more pleasant than others; which is also true of discords. With reference to concords, we will examine the harmonic triad.

SECTION XLIV.

DIFFERENCE IN CONCORDS, DETERMINED BY THE EAR.

ART. 250. The school in two divisions, sing as indicated in the following example:

Ex. I. *Sec. Div. sol. 5 pr.*
First Div. do. 1 pr. or tonic. } CONCORD.

Sing 1 and 3, several times, as above. The scholars, while they sing, attend to the effect produced. They now sing as follows:

Ex. II. *Sec. Div. sol. 5 pr.*
First Div. mi. 3 pr. } CONCORD.

Practice as before.

251. They now sing first, the concord of 1 & 3; then 3 & 5; and the teacher asks, which is the most pleasant? Some say the former, others, the latter. There is, really not much difference; the first concord, 1 & 3, it will be concluded, after several trials, is rather the most pleasant, as will be rendered, still more evident, by and by.

252. The school now sing, again, as indicated.

Sec. Div. sol. 5 pr.
First Div. do. 1 pr. or tonic. } CONCORD.

This is also sung several times, with very careful attention to the effect. They now sing in concord,

Ex. I.	Ex. II.	Ex. III.
first, *mi*, 3 *pr.* / *do*, 1 *pr.* } CON.	then *sol*, 5 *pr.* / *mi*, 3 *pr.* } CON.	then *sol*, 5 *pr.* / *do*, 1 *pr.* } CON.

253. The teacher then asks, which is the most pleasant concord. The greater part will say, $\left.\begin{matrix}5\\1\end{matrix}\right\}$ CON. the concord of 1 & 5: which by repeated trials, all percieve to be correct. By a trial upon the concord $\left.\begin{matrix}8\\1\end{matrix}\right\}$ they will conclude, that this is more pleasant than either; so much more so, that it really *seems* to be, but one sound. It can be illustrated by male and female voices; the teacher being careful, that the voices are distant only one, and not two octaves. With a piano or organ, concords and discords can be easily illustrated; and with a violin, the differences between 1 & 3, 3 & 5, and 1 & 5 and 1 & 8, can be made very evident, while all listen to the effect, and decide as before.

It is quite important to dwell some time upon the above exercises, until all perceive by the ear that the concord $\left.\begin{matrix}8\\1\end{matrix}\right\}$ is by far the most pleasant. The concord $\left.\begin{matrix}5\\1\end{matrix}\right\}$ next; the concord $\left.\begin{matrix}3\\1\end{matrix}\right\}$ next; and the concord $\left.\begin{matrix}5\\3\end{matrix}\right\}$ the least so.

254. For the correctness of our conclusions, thus far, we have only the testimony of our ear. After a few preliminary steps, we will inquire more particularly into the *cause* of this preference, which the ear makes between chords.

SECTION XLV.

PRELIMINARY STEPS, TO THE PHILOSOPHY OF CONCORD.

ART. 255. Sound, as we have learned, is produced by a vibrating body; and the more rapid the vibrations, or the greater the number of them, in a given time, the higher, or more shrill will be the sound. The less the number of vibrations, of a body in a given time, the more grum, or the lower will be the sound. Then, to increase the number of vibrations in a given time, is to render more shrill, or to raise the pitch of the sound; and to diminish the number of vibrations in a given time, is to render the sound lower and more grave? Then, the greater the number of vibrations, in a given time, the higher the sound; and the lesser the number, in the same time, the lower the sound.

256. It must now be taken for granted, that the number of vibrations of a body, producing a certain sound, can be calculated, for any given time.

257. To see if this is understood, the teacher makes a sound, middle C, for instance, and supposes, that in that sound, there are twenty-four vibrations every second. He makes another, of a much lower pitch, and asks, in which sound there were the greater number of vibrations in a second? Nearly all, will say, in the first. He now makes a sound, much higher than the first, and asks again, which sound had the greater number of vibrations in the same time, or in a second? All say, the last. He now asks a general question: What kind of

sounds have the greater number of vibrations in a given time, or in a second? All say, high sounds. Low sounds then, have a less number of vibrations in a given time or in a second.*

258. He now says, we will produce a sound, and call it ONE, and that we may the better compare it with other sounds, will suppose, that it has twenty-four vibrations in a second.

Ex. I. All sing 1, or *do.* — Twenty-four vibrations in a second; or 24, v. s.

Ex. II. Sing again 1, or, *do.* — 24 v. s. How many v. s.? *Ans.* 24.

259. He now observes, that it has been determined, that the primitive sounds, heard in the bell, and represented by the numerals 1, 3, 5, 8, are to each other, in their comparative number of vibrations, as 24 to 30, to 36 to 48. The pitch of the fundamental, making no difference.

The teacher now exhibits as follows:

PRIMITIVES OF THE SCALE.

SYLLABLES.	*do.*	*mi.*	*sol.*	*do.*
SOUNDS.	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥
PRIMITIVES.	1	3	5	8
Vibrations compared.	24	30	36	48

*Teachers too often, take too much for granted, on the part of their scholars, supposing that a thing is well understood, when it is quite the reverse. It is therefore necessary to state the same thing, if difficult, in several ways.

260. The teacher now produces 1 then 3, and says, if in the sound 1, there were 24 v. s. how many were there in the sound 3? All say 30 v. s.

Every step in the demonstration, must be understood, or the scholar will not be able to comprehend the next.

261. The teacher then says, if in the sound 3, there were 30 v. s. how many will there be in the sound 5? All answer 'thirty-six;' which is correct.

He then produces the sound 8, and the comparative number in a second, being called for, all answer 'forty-eight.'

SECTION XLVI.

PHILOSOPHY OF CONCORD.

ART. 262. In trying the chords, $\left.\begin{matrix}3\\1\end{matrix}\right\}$ $\left.\begin{matrix}5\\3\end{matrix}\right\}$, and $\left.\begin{matrix}5\\1\end{matrix}\right\}$. the decision of the ear has been, that the concord $\left.\begin{matrix}5\\1\end{matrix}\right\}$, was the *most* pleasant, and that the chord $\left.\begin{matrix}3\\1\end{matrix}\right\}$, was *more* pleasant than the chord $\left.\begin{matrix}5\\3\end{matrix}\right\}$.

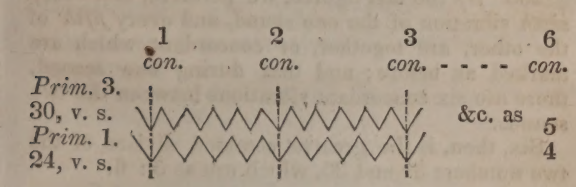
By means of the following figures, the cause of this preference, which the ear gives to some chords, will be discovered. We shall also be able, to establish a general principle, upon which to interpolate other sounds, between the sounds, 1 & 3, 3 & 5 and 5 & 8.

PHILOSOPHY OF THE CONCORD. { *mi.* 3 / *do.* 1 :

263. Let the waved lines, represent each, a second of time. Let the waves in each line, represent the vibrations of two different sounds, for the time of a second.

The following figures, will illustrate the concord of the two sounds 1 & 3, the vibrations of which, are to each other, as 24 to 30.

ILLUSTRATION.



264. By an examination of the figures, it appears, that every *fifth* vibration of one sound, and every *fourth* vibration of the other, are together, which are marked by the dots across the waved lines, such vibrations are called CONCORDANT, abbreviated *con.* We count them, and find that there are six* during a second of time. All the other vibrations, it appears are discordant.

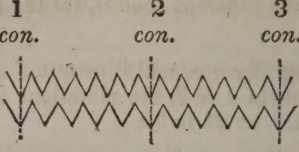
The vibrations of the two sounds, will be as 4 : 5.

PHILOSOPHY OF THE CONCORD, { *sol.* 5. / *mi.* 3.

* Which is the greatest common divisor, of the two numbers 24 and 30.

265. We will next compare the sounds represented by 3 & 5, in a similar manner.

ILLUSTRATION.



266. By the last figures, we perceive, that every *sixth* vibration of the one sound, and every *fifth* of the other, are together, or concordant, which are marked as before; and that during one second, there are six concordant vibrations between the two sounds.

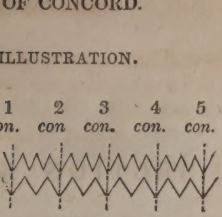
Six, then, is the greatest common divisor, of the two numbers 30 and 36, which are as 5 : 6.

It will be recollected, that the concord $\left\{\begin{matrix}5\\3\end{matrix}\right.$, was not so pleasant as that of $\left\{\begin{matrix}3\\1\end{matrix}\right.$; which arises, as we now perceive from the fact, that in the *con.* $\left\{\begin{matrix}5\\3\end{matrix}\right.$, there are more discordant vibrations, than there are in the *con.* $\left\{\begin{matrix}3\\1\end{matrix}\right.$; though the concordant vibrations are the same. Philosophy then, in this case, confirms the decision of the ear.

PHILOSOPHY OF THE CONCORD, $\left\{\begin{matrix}sol,\ 5.\\do,\ 1.\end{matrix}\right.$

267. We will now compare the concord, $\left\{\begin{matrix}5\\1\end{matrix}\right.$

ILLUSTRATION.



In the concord of $\left\{\begin{matrix}5\\1\end{matrix}\right.$, we perceive that the concordant vibrations, occur much oftener than in the concord $\left\{\begin{matrix}3\\1\end{matrix}\right.$ or $\left\{\begin{matrix}5\\3\end{matrix}\right.$, which is the reason why this concord is the more pleasant; there being twelve in a second.

The ratio in this case will be as 2 : 3, the common divisor, 24.

PHILOSOPHY OF THE CONCORD, $\left\{\begin{matrix}8\\1\end{matrix}\right.$

268. The concord $\left\{\begin{matrix}8\\1\end{matrix}\right.$ is more pleasant than any other concord, because there is a greater number of *con. vib.* in a given time; the ratio being as 1 : 2; as may be seen in the following figures, the common divisor, 12.

ILLUSTRATION.

SECTION XLVII.

SUMMARY OF CONCORDS AND DISCORDS.

CONCORDS.

ART. 269. The following summary, may aid the scholar, in riveting on his mind, the substance of the preceding sections.

concord, { 3 30 v. s. / 1 24 v. s. } as 4 : 5. six, con. vib. s.

concord, { 5 36 v. s. / 3 30 v. s. } as 5 : 6. six, con. vib. s.

concord, { 5 36 v. s. / 1 24 v. s. } as 2 : 3. twelve, con. vib. s.

concord, { 8 48 v. s. / 1 24 v. s. } as 1 : 2. twenty-four, con. vib. s.

The concordant vibrations between two sounds, as above explained, are by some called, the 'beats' of the chord, or pulses. In the most perfect concord, they occur very often; in discords, seldom. In producing some discords on the organ, these pulses occur at such great intervals of time, that they can be easily counted.

In the concords enumerated above, the ratio of vibrations, is small, before the pulses occur, being as 4 : 5, 5 : 6, 2 : 3 and as 1 ; 2.

DISCORDS.

270. In discords, the ratio of vibrations between the pulses, is large. The discords $\left\{\begin{matrix}7\\1\end{matrix}\right.$, and $\left.\begin{matrix}2\\1\end{matrix}\right\}$, will appear as follows:—

Discord $\left\{\begin{matrix}7 & 45 \text{ v. s.}\\1 & 24 \text{ v. s.}\end{matrix}\right\}$ as 8: 15, three con. vib.

Discord $\left\{\begin{matrix}2 & 27 \text{ v. s.}\\1 & 24 \text{ v. s.}\end{matrix}\right\}$ as 8: 9, three con. vib.

The philosophy of concord and discord, is now reduced to a few words.

In concords, the ratios of vibrations, are small, and the pulses frequent; the reverse of which is true of discords, where the ratios of vibrations are large, and the pulses few.

271. If concord arises from the frequency of concordant vibrations; then, there will be discord, where there are very few; or so few, as to render the chord unpleasant. If a sound was produced, which had, for instance, 24 v. s. at the same time with another, which had 25 v. s. the chord would be disagreeable. There being but one concordant vibration in a second, and all the rest, disagreeing or being discordant, it would therefore be called, a discord. The two sounds, would be to each other, as 24 to 25; there being no common divisor.

PRIMITIVES AND THEIR RATIOS.

Art. 272. If we now regard the number of vibrations (24) which we have supposed there were in the sound 1, or tonic of the scale, in a given time,

as a unit or 1, the ratios of the primitives, will be as follows:

Prim.	1	3	5	8 or 1
comparative num. v. s. ratios.	24	30	36	48
	1	$\frac{5}{4}$	$\frac{3}{2}$	2

RULE, FOR DETERMINING THE COMPARATIVE NUMBER OF VIBRATIONS, OF THE INTERPOLATED SOUNDS OF THE SCALE.

273. Our investigations already made, establish the following fundamental principle, viz: that

Two or more sounds, made at the same time, are pleasant or disagreeable, concordant or discordant, according to the number of concordant vibrations, more or less, produced in a given time.

274. The application of the above rule, establishing, as it does the situation of the sounds 2, 4 and 7, and discovering the true reason why the semitones, or lesser distances of the scale, occur between 3 & 4 and 7 & 8, renders it highly important that the rule itself be understood.

Scholars, then, will do well to thoroughly review, from ART. 229 to the present one.

SECTION XLVIII.

INTERPOLATED SOUNDS OF THE SCALE, WITH AN EXPLANATION OF THE TABLE OF REFERENCE.

ART. 275. If a sound can be produced, which shall have 24 v. s. one could be made, having 25 v. s. and another which would have 26 v. s. &c.— up to the sound 8, which has 48 v. s. all of which sounds between 1 (24 v. s.) and 8 (48 v. s.) may be represented as follows:

signs.

1 3 5 8

sounds.

. . . . . .

vib.

24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48.

276. The above figure, exhibits a number of different sounds which might be made between the primitives 1 & 3, 3 & 5 and 5 & 8.

277. Between the primitives 1 & 3, we have a choice of sounds; there being several different ones, indicated by the numbers, 25, 26, 27, 28 and 29. There are also, sounds, between the other primitives, the vibrations of which are indicated by larger numbers, up to 48, affording a choice between all of the primitives.

278. If now, we introduce, or interpolate, a sound between 1 and 3, one between 3 and 5, and

two between 5 and 8, we shall have a series of sounds, equal to the number of the sounds of the scale. This is very simple.

279. It is also a very plain case, that, it is important, to fix upon such sounds, between the primitives, as, when made with them, or in succession, will be the most harmonious, and on the whole, which will constitute a series or scale, the most easy, natural, and pleasant to sing.

But what sound, between 1 & 3, for instance, shall we take? 25, 26, 27, 28 or 29?

According to the rule before established,* *the most pleasant one, will be productive of the greatest number of concordant vibrations, or of the greatest number of pulses in a given time.*

According to this rule, then, we shall proceed to interpolate the other sounds of the scale, indicated by 4, 6 and 7, determining by it, their situations in the scale.

280. By this rule, a table has been constructed, where every sound, (25, 26, 27, &c.) which we have supposed between 1 (24) and 8 (48), is compared with the primitives separately, the number of concordant vibrations determined and placed in columns. The sum of the pulses, produced by comparing each sound, with all the primitives, is placed in another column; and it is by this column, or by the sum of the pulses, that we are to determine each interpolated sound.

281. We can now proceed to examine, by referring to the table, all the sounds, between 1 & 8. The attentive scholar, will readily see how the table

*See Art. 273.

is prepared, and will test its correctness, by performing the calculations himself.

282. The first column, contains the SCALE of primitive and interpolated sounds. The primitives, are marked *pr.* and the fundamental or 1, *Fn.* The interpolated sounds, are marked, *In.* Their situation, being fixed according to the rule, as may be seen, by running the eye across the table, to the last column, which contains the sum of the pulses.

283. Take, for instance, the sounds between 1 (24 v. s.), and 3 (30 v. s.), of the scale, and it will be discovered, that of the sounds indicated by the comparative number of vibrations in each, viz: 25, 26, 27, 28, and 29, the one having 27 v. s. is the preferable one, producing as it does, a larger sum of pulses, than either of the others.

284. By referring to the table, it will be seen, that while the sound which has 25 v. produces a sum of seven pulses; the sound having 26 v. six; the sound having 28 v. ten, and the sound having 29 v. but three; the sound having 27 v. produces a sum of fifteen pulses.

285. In a similar manner, examine the sounds between the other primitives, and for similar reasons, we shall fix upon the sounds having 32 v. 40 v. and 45 v. Thus we establish the interpolated sounds of the scale.

FARTHER EXPLANATION OF THE FOLLOWING TABLE.

286. The columns are numbered, No. 1, No. 2, &c. several of which will be understood, without any further explanation.

The following, will be a sufficient explanation of the others.

Take, for instance, the sound which has 26 v. s. in column No. 2, and compare it with 1 (24 v.s.) with 3 (30 v. s.) and with 5 (36 v.) run the eye through the table and read, 26 is to 24, as 13 : 12, two con. vib. s. ——— is to 30, as 13 : 15 two con. v. or pulses. ——— is to 36, as 13 : 18 two pulses, and the sum of the pulses, is six.

It will be easy to read from the table, the results, from comparing other sounds.

A TABLE OF REFERENCE;

ILLUSTRATING THE PHILOSOPHY OF THE PRIMITIVE AND INTERPOLATED SOUNDS OF THE

SCALE.

No.	No. SCALE.	No. SOUNDS	No. PRIM.	No. RATIOS	No. C. V.	No. PRIM.	No. RATIOS	No. C. V.	No. PRIM.	No. RATIOS	No. C. V.	No. S. C. V.
1.		2	3	4	5	6	7	8	9	10	11	12
8 or 1		48		2 to 1	24		24 to 15	2		4 to 3	12	38
	•	47		47 " 24	1		47 " 30	1		47 " 36	1	3
	•	46		23 " 12	2		23 " 15	2		23 " 18	2	6
7 In.		45		15 " 6	4		3 " 2	15		5 " 4	9	28
	•	44		11 " 6	4		22 " 15	2		11 " 9	4	10
	•	43		43 " 24	1		43 " 30	1		43 " 36	1	3
	•	42		7 " 4	6		7 " 5	6		21 " 18	2	14
	•	41		41 " 24	1		41 " 30	1		41 " 36	1	3
6 In.		40		5 " 3	8		4 " 3	10		10 " 9	4	22
	•	39		13 " 8	3		13 " 10	3		13 " 12	3	9
	•	38	1	19 " 12	2	3	19 " 15	2	5	19 " 18	2	6
	•	37	or	37 " 24	1	or	37 " 30	1	or	37 " 36	1	3
5 Pr.		36	24	3 " 2	12	30	6 " 5	6	36	1 " 1	36	54
	•	35		35 " 24	1		7 " 6	5		35 " 36	1	7
	•	34		17 " 12	2		17 " 15	2		17 " 18	2	6
	•	33		11 " 8	3		11 " 10	3		11 " 12	3	9
4 In.		32		4 " 3	8		16 " 15	2		8 " 9	4	14
	•	31		31 " 24	1		31 " 30	1		31 " 36	1	3
3 Pr.		30		5 " 4	6		1 " 1	30		10 " 12	3	48
	•	29		29 " 24	1		29 " 30	1		29 " 36	1	3
	•	28		7 " 6	4		14 " 15	2		7 " 9	4	10
2 In.		27		9 " 8	3		9 " 10	3		3 " 4	9	15
	•	26		13 " 12	2		13 " 15	2		13 " 18	2	6
	•	25		25 " 24	1		5 " 6	5		25 " 36	1	7
1 Fn.		24		1 " 1	24		4 " 6	6		2 " 3	12	42

ABBREVIATIONS.

287. *C. V.*, Concordant vibrations, or pulses.
Pr. or *Prim.*, Primitive.
In., Interpolated.
Fn., Fundamental.
S. C. V., Sum of concordant vibrations or pulses.

SECTION XLIX.

THE MATHEMATICAL SCALE.

ART. 288. We now have a scale of sounds, the *signs* of which are, 1, 2, 3, 4, 5, 6, 7, 8 or 1: the comparative numbers of vibrations of which, are 24, 27, 30, 36, 40, 45 & 48; and which may be called the MATHEMATICAL SCALE, *as it indicates the comparative number of vibrations, there should be in each sound, of the most pleasant scale of sounds.*

289. The sound 2, will have in it, three more v. s. than the sound 1; the sound 3, will have in it, three more vibrations, than the sound 2: the sound 4, will be two v. higher than the sound 3: the sound 5, four v. higher than the sound 4: the sound 6, four v. higher than the sound 5: the sound 7, five v. higher than 6; and the sound 8, or the 1 of a new scale, will be three v. higher than 7.

290. The distances between the sounds 1 & 2, and 7 & 8, are not the same, although 2 is *three* v. higher than 1, and 8, is *three* v. higher than 7; since the vibrations between 7 & 8, are performed, in nearly half the time, of those between 1 & 2. From the demonstration thus far, we might perhaps, conclude, that the distance from 7 to 8 was about one half as great, as from 1 to 2, and of the distances between other sounds, we might form a tolerably correct opinion.

The subject, however, will be comprehended within narrower and more definite limits in the succeeding sections.

SECTION L.

THE DESIRABLENESS OF REDUCING THE DISTANCES OF PITCH, BETWEEN THE SOUNDS OF THE SCALE, TO GEOMETRICAL PROPORTIONS.

ART. 291. At the present time, the study of geography, mineralogy, botany, geology, ornithology, and various other studies, are very much facilitated, by ocular illustrations, of maps, cuts and engravings, which considerably aid the judgment, in forming definite ideas of things.

292. Still more correct ideas, may be formed of the proper distances between the sounds of the scale, by like representations.

If then, we are desirous, of exhibiting the scale on the board or diagram, to a school, so that the distances between the sounds, shall indicate the comparative degrees of pitch, we must first solve another question, which might be stated as follows: *What geometrical distances, will represent the comparative degrees of pitch, between eight different sounds, whose comparative numbers of vibrations, are as* 24 *to* 27 *to* 30 *to* 32 *to* 36 *to* 40 *to* 45 *to* 48 *in a second?*

SECTION LI.

THE MANNER OF DETERMINING THE GEOMETRICAL DISTANCES OF THE SCALE.

ART. 293. The most accurate and critical solution of this question, requires a knowledge of the use of Logarithms, of which, it is supposed, the common scholar is not possessed. A manner of solving it, is therefore resorted to, which, although it may not be strictly correct, approximates so nearly to a complete demonstration, that it answers every purpose.

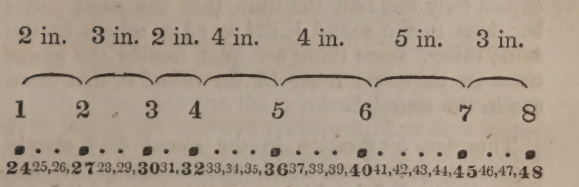
294. The first solution, which would probably present itself to the mind, would be as follows :

Since the sound which we call two, and indicate by the numeral 2, (and which has 27 v. s.) has three more vibrations in a second than the sound which we represent by the numeral 1, (which has 24 v. s.) or, is three vibrations higher in pitch, if we let each vibration (which it is higher in pitch,) represent an inch, in geometrical distance, then, the distances between the sound 1, and the sound 2 would be three inches.

295. In this way, we should readily determine the distances between all the other sounds. Between 2 and 3 (30 v. s.) would be three in. Between 3 and 4 (32 v. s.) would be 2 in. ; and thus on up to the sound 8, (48 v. s.) which would be 3 in. from the sound 7, (45 v. s.)

We might accordingly, write out a geometrical scale on the board, which would appear as follows:

THE SCALE BY VIBRATIONS.



296. From the above representation, we should judge, that the distances between the sounds 1 & 2, and 7 & 8, were the same. But this certainly does not accord with the decision of the ear. From actual experiment, the ear decides, that the distance in pitch, between the sounds 7 & 8, is less than the distance between the sounds 1 & 2.

297. Again, if a number of vibrations in the upper part of the scale, occupied the same amount of time, as an equal number in the lower part of the scale, *then*, a vibration in one part of the scale, might indicate the same distance, as one in another part of the scale: or, *then*, the distance between two sounds, in one part of the scale, (the one 45 v. s. the other 48 v. s.) one of which had a certain number of vibrations more in a second than the other, would be the same, as the distance between two sounds, (the one 24 v. s. the other 27 v. s.) in another part of the scale, one of which, was the *same* number of vibrations higher than the other, as the one of the two sounds in the other part of the scale, was higher than the other: or, *then*, would the dis-

tance, between the sounds 7 & 8, be the same (3 in.) as between the sounds 1 & 2, (3 in.)

298. But this is not the case; since a certain number of vibrations, in the sound 8. (48 v. s.) occupies only one half the time, that the *same* number does, in the sound 1, (24 v. s.) or which is the same thing, since there are just double the vibrations in the same time, in the sound 8, that there are in the sound 1.

Therefore a vibration in the sound 48,* should represent only one half the distance, of one in the sound 24, which establishes the following principle; that *a vibration in a high sound, should indicate less distance, than one in a low sound.*

299. Recollecting therefore, the conditions of the question, which are, that the vibrations increase, while the times remain the same; it appears evident that the distances, which the vibrations, in sounds higher in pitch represent, should be in the inverse ratio, of the increase of the vibrations above the times.†

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* We thus speak, that we may not incumber the thought with too many words. When, therefore, we say the sound 48, the sound 47, the sound 46, &c.—we mean the sounds which have 48 v. s. 47 v. s. 46 v. s., &c.

† The different sounds, with their ratios of vibrations above the times, are here added, for reference and illustration.

Ratio of vibrations above the times.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

The different sounds between 1 & 8, indicated by the number of vibrations in each.

1 • • 2 • • 3 • 4 • • • 5 • • • 6 • • • • 7 • • 8
24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48.

300. If, then, a vibration in the sound 24, indicates an inch, one in the sound 25 would indicate an inch, minus one twenty-fifth of an inch; or 1 in.—$\frac{1}{25}$; and one in the sound 26 would indicate 1 in.—$\frac{2}{26}$; one in. 27; 1—$\frac{3}{27}$; and thus on, up to the sound 46, where a vibration would indicate an inch, minus twenty-two forty-sixths; or 1—$\frac{22}{46}$; one in 47, 1—$\frac{23}{47}$; one in 48, 1—$\frac{24}{48}$.

301. The distances then, between 1 & 2, and 7 & 8, would not be three inches each, as first represented, (Art. 295,) since between 1 & 2, the distance would be reduced in the sum of $(\frac{1}{25} + \frac{2}{26} + \frac{3}{27})$. And the distance between 7 & 8, would be reduced in the sum of $(\frac{22}{46} + \frac{23}{47} + \frac{24}{48})$.

The distance, then, between 1 & 2, would be 3 in.—$(\frac{1}{25} + \frac{2}{26} + \frac{3}{27})$. The distance from 7 to 8, 3 in.—$(\frac{22}{46} + \frac{23}{47} + \frac{24}{48})$.

302. The distances between the different sounds of the scale, reduced to eighths of an inch, will be as follows:

From 1 to 2=3 – $(\frac{1}{25} + \frac{2}{26} + \frac{3}{27})$ = $2\frac{5}{8}$+of in.=22eighths.*
" 2 " 3=3 – $(\frac{4}{28} + \frac{5}{29} + \frac{6}{30})$ = $2\frac{4}{8}$+ " = 20 "
" 3 " 4=2 – $(\frac{7}{31} + \frac{8}{32})$ = $1\frac{4}{8}$+ " = 12 "
" 4 " 5=4 – $(\frac{9}{33} + \frac{10}{34} + \frac{11}{35} + \frac{12}{36})$ = $2\frac{6}{8}$+ " = 22 "
" 5 " 6=4 – $(\frac{13}{37} + \frac{14}{38} + \frac{15}{39} + \frac{16}{40})$ = $2\frac{4}{8}$– " = 20 "
" 6 " 7=5 – $(\frac{17}{41} + \frac{18}{42} + \frac{19}{43} + \frac{20}{44} + \frac{21}{45})$ = $2\frac{6}{8}$+ " = 22 "
7 " 8=3 – $(\frac{22}{46} + \frac{23}{47} + \frac{24}{48})$ = $1\frac{5}{8}$+ " = 13 "

303. We arrive at the same conclusion, by different steps, as follows:

Recollecting what was said in Articles 296, 7 & 8, we proceed.

---

* The small consideration of plus and minus, is now omitted.

304. If a vibration in the sound 24, represents $\frac{1}{24}$ of an unit; then, a vibration in the sound 25, would represent $\frac{1}{25}$. One in the sound 26, would represent $\frac{1}{26}$. One in the sound 27, would represent $\frac{1}{27}$; and thus on, up to 48, where a vibration would represent $\frac{1}{48}$ of unit, which gives us the following inverse ratio of distances, which vibrations represent in the different sounds, from 24 to 48.

INVERSE RATIO.

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48

305. If now we consider $\frac{1}{24}$ as unit, or one inch, the ratio becomes,

1	24/25	24/26	24/27	24/28	24/29	24/30	24/31	24/32	24/33	24/34	24/35	24/36	24/37	24/38	24/39	24/40	24/41	24/42	24/43	24/44	24/45	24/46	24/47	24/48
24	•	•	27	•	•	30	•	32	•	•	•	36	•	•	•	40	•	•	•	•	45	•	•	48
1			2			3		4				5				6					7			8

306. The distances between the sounds of the scale will then be as follows:

	sounds.		*distances.*		*8ths of in.*
From	1 to 2	=	$\left(\frac{24}{25}+\frac{24}{26}+\frac{24}{27}\right)$	=	22*
"	2 " 3	=	$\left(\frac{24}{28}+\frac{24}{29}+\frac{24}{30}\right)$	=	20
"	3 " 4	=	$\left(\frac{24}{31}+\frac{24}{32}\right)$	=	12
"	4 " 5	=	$\left(\frac{24}{33}+\frac{24}{34}+\frac{24}{35}+\frac{24}{36}\right)$	=	22
"	5 " 6	=	$\left(\frac{24}{37}+\frac{24}{38}+\frac{24}{39}+\frac{24}{40}\right)$	=	20
"	6 " 7	=	$\left(\frac{24}{41}+\frac{24}{42}+\frac{24}{43}+\frac{24}{44}+\frac{24}{45}\right)$	=	22
"	7 " 8	=	$\left(\frac{24}{46}+\frac{24}{47}+\frac{24}{48}\right)$	=	13

The results are the same as before.

307. We are thus furnished, with a mathematical and philosophical scale of sounds, which is usually called the DIATONIC SCALE. The distances between the sounds, being reduced to eighths of an inch, we

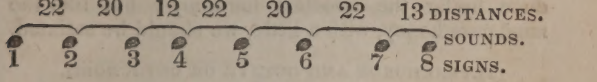
* No account is taken of the very small remainder

have a scale, which may be exhibited, with the relative distances, and the ratios of vibrations between each sound and the fundamental.

SECTION LII.

GEOMETRICAL DISTANCES OF THE DIATONIC SCALE.

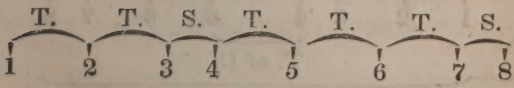
ART. 308. The distances from 1 to 2, is 22: from 2 to 3, = 20 : from 3 to 4 = 12 : from 4 to 5 = 22 : from 5 to 6 = 20 : from 6 to 7 = 22 : from 7 to 8 = 13, as follows :



309. The greater distances are called tones. Although the lesser distances, are more than one half as large as the greater, they are called semitones, which means, half-tones. The tones occur between 1 & 2, 2 & 3, 4 & 5, 5 & 6, 6 & 7. The semitones between 3 & 4,and 7 & 8.

TONES AND SEMITONES.

310.

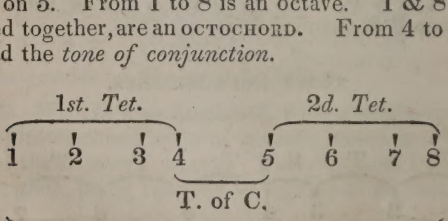


311. To avoid a greater evil than a slight variation from strict correctness, instruments are so tuned, that the tones, are just twice as large as the semitones.

312. By this temperament, as it is called, we are able to perform the same tune from a higher or lower pitch, which really makes it a different tune. The ear and organs for producing sound, would become weary by singing every tune from the same pitch, which would be a necessary consequence, if this manner of tempering (slightly altering,) the tones and semitones was not resorted to, by which means, we are introduced into a great field of variety. An instrument, tuned to mathematical exactness, for playing from one pitch only, would produce by far the sweetest harmony; but like the most pure honey, with a little, we should be satiated.

TETRACHORDS AND OCTAVE OR OCTOCHORD.

313. By examining the scale, we find it to be composed of two chords, which in their construction, are alike. The first chord, is from 1 to 4, called the chord of the fourth, or the FIRST TETRACHORD. The second chord is the upper chord of the fourth, in the scale, or the SECOND TETRACHORD, which begins on 5. From 1 to 8 is an octave. 1 & 8 produced together, are an OCTOCHORD. From 4 to 5, is called the *tone of conjunction.*



SYLLABLES APPLIED TO THE SCALE.

314. The reason of applying syllables to the sounds of the scale is, that they are easier sung than the figures, and are more pleasant to the ear.

1	2	3	4	5	6	7	8
do.	*re.*	*mi.*	*fa.*	*sol.*	*la.*	*si.*	*do.*

SECTION LIII.

HISTORY OF THE SCALE.

ART. 315. The history of the scale which appears the most probable is, that in the first ages, their songs consisted of the simple sounds of the triad, embracing one or more scales.

Triad.

1	3	5	8 or 1
First.	*Third.*	*Fifth.*	*Octave.*
do.	*mi.*	*sol.*	*do.*

316. The school may now practice the following Ex. in double measure. *First*, All sing each part separately, then a division to each part; beating the time in all similar examples.

EX. IN THREE PARTS, D. M.

5 5 | 8 8 | 5 5 | 6 6 | 5 5 | 3 ‖ *
3 3 | 3 3 | 3 3 | 4 4 | 8 7 | 8 ‖ } Female Voices.

1 1 | 1 1 | 1 1 | 8 8 | 3 5 | 1 ‖ Male Voices.

Apply the syllables.

* Prolong two beats.

317. The next step in the history of the scale, adds the *second* and *sixth*, or 2 & 6: producing a series of sounds called the SCOTCH SCALE, because a great part of the Scotch Airs, are written in this scale, and are *peculiar*, from the fact that they have no semitones. They seem to partake of the excellencies of both the Major* & Minor* Scales. "Auld Lang Syne," answers to this description.

SCOTCH SCALE.

318. The syllables applied to the Scotch scale, are as follows:

1	2	3	•	5	6	•	8
ut.	*re.*	*mi.*		*sol.*	*la.*		*ut.*

319. The following Ex. in three parts may be sung in Quadruple measure.

EX. IN THREE PARTS,

Sing.

VOICES.

Female. 1 2 3 5 | 6 8 5— | 6 6 5 3 | 2 2 1†— |

Female. 1 2 1 3 | 3 3 2— | 3 3 2 1 | 2 5 3— |

Male. 1 5 1 1 | 1 1 5— | 1 1 5 1 | 5 5 1 — |

The addition of the fourth and seventh, is more modern.

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* See Major and Minor Scales explained.

† The figures before the dash are to be prolonged.

SECTION LIV.

OF INTERVALS IN GENERAL.

ART. 320. We speak of the scale, as composed of tones and semitones. We have spoken of the *second*, *third*, *fourth*, &c. referring to certain distances and sounds of the scale, which would be sufficient, if we never had occasion to reckon distances in any other manner, than from the fundamental to any other sound of the scale.

321. But as such occasions do happen, the more general name of INTERVAL, for distance on the scale is adopted, which as often relates to *seconds*, *thirds*, *fourths*, &c., reckoned from some other sound of the scale, as from the fundamental.

Then from 1 to 2, 2 to 3, 3 to 4, &c. would be intervals of a second.

From 1 to 3, 2 to 4, 3 to 5, &c. intervals of a third. From 2 to 5, an interval of a fourth. From 2 to 6, an interval of a fifth, &c., reckoning intervals from any sound of the scale.

INTERVALS OF THE HARMONIC TRIAD OR COMMON CHORD, WITH THE OCTAVE.

322. In the following exercises on the different intervals of the scale, the teacher will be particularly careful, to dwell a sufficient time on each sound, for the idea of it and its relation to the fundamental, to become fixed in the mind of the pupils. Let each sound be given, first soft, then forcibly, in the same pitch. Let him also be careful that the sound

is *not* made *sharper*, when they make it *louder*; and that it be not made *lower* when sung *softer*.

323. The sounds of the triad have already been considerably practised. Before singing the Ex. let each sound of the triad be sung separately, dwelling on them for some length of time, separately, taking the fundamental in different pitches. Then sing the Ex. by figures and syllables.

DOUBLE MEASURE.

Ex. 1.

Sing.

1 3 | 5 8 | 5 8 | 3 8 | 1 3 | 1 5 | 3 8 | 3 1 ‖

do, mi, sol, do, &c.

TRIPLE MEASURE.

Ex. II.

Sing.

3 5 1 | 5 3 5 | 8 5 1 | 5 1 3 | 1 3 5 ‖

mi, sol, do, &c.

QUADRUPLE MEASURE.

Ex. III.

Sing.

1 5 8 1 | 5 3 1 8 | 5 1 8 3 | 1 3 8 1 | 8 3 8 5 ‖

do, &c.

INTERVALS OF THE FIRST TETRACHORD.

324. The sounds may be given, first, upon an instrument, or by the voice, then imitated by the scholars; which is the only way they can be correctly learned. The scholars should be frequently reminded, of the distances* between the sounds, that they may have the aid both of the judgment, and the ear, in getting the correct intervals and striking with firmness

* See Art's. 308 & 9.

the proper sounds. The third and fourth will demand a considerable practice. To promote interest by variety; sometimes one measure may be sung by figures and another by syllables, one division, one measure, another division, another measure, and so through the Ex.

DOUBLE MEASURE.

Sing the following or similar Ex's.

Ex. I.

1 2 | 3 4 | 1 4 | 3 1 | 2 4 | 1 4 | 3 4 | 2 4 | 3 2 | 4 3 ‖

do. re, &c.

TRIPLE MEASURE.

Ex. II.

4 | 3 2 1 | 2 3 1 | 3 2 3 | 4 3 1 | 3 4 2 | 4 3 4 | 3 1 ‖

fa, &c.

When the first measure is not full, it is usually taken with the last, to make a whole measure.

QUADRUPLE MEASURE.

Ex. III.

1 4 | 3 4 3 4 | 2 4 3 1 | 3 4 3 2 | 3 4 4 3 | 1 3 ‖

COMPOUND DOUBLE MEASURE.

May be sung with two or six beats.

Ex. IV.

1 1 1 2 3 1 | 4 4 4 3 4 3 | 2 4 2 4 3 2 | 3 2 1 1 —— ‖

do, re, &c.

325. INTERVALS OF THE SECOND TETRACHORD.

Ex. I.

Sing. D. M.

5 7 | 8 5 | 8 7 | 8 6 | 7 5 | 7 8 | 7 6 | 5 8 | 7 6 | 5 5 ‖

sol, si, &c.

Ex. II.

Sing. Q. M.

5 6 7 8 | 6 7 8 5 | 6 8 6 7 | 6 5 6 8 | 5 6 7 8 | 6 7 7 8 ‖

sol, la, &c.

Ex. III.

Sing. D. M.

5 6 | 8 6 | 7 8 | 7 6 | 8 6 | 5 8 | 5 7 | 8 7 | 5 8 | 6 8 ‖

sol, la, &c.

Ex. IV.

Sing. T. M.

5 6 8 | 7 6 8 | 7 5 6 | 7 8 7 | 5 7 8 | 7 6 5 | 7 8 8 ‖

sol, la, do, &c.

INTERVALS OF THE SCALE.

326. Particular attention must be paid to the seventh, (7 or si), in connection with the eighth and sixth. Upon no sound of the scale are there more failures, than on the seventh. It is almost always made too sharp. Scholars should be made to dwell on it full and long, remembering its relation to 8.

C. D. M.

Figures with a dash after them should be prolonged in sound.

Ex. I.

1 1 1 3 3 3 | 5 5 5 8 —— | 7 7 7 8 8 8 | 5 5 5 3 —— ‖

do, &c.

EXAMPLE IN TWO PARTS.

Sing.

Ex. II. { 1st Div. 5 8 | 7 8 | 6 5 | 3– | 5 8 | 6 8 | 3 4 | 5 6 | 7 5 | 8– ‖

{ 2d Div. 3 5 | 5 5 | 4 3 | 1– | 3 3 | 4 4 | 1 2 | 3 4 | 2 2 | 3– ‖

One part may sing in figures, while the other sings in syllables, and *vice versa;* then all in syllables.

Ex. III.

Sing, C. T. M.

1 2 3 1 2 3 4— | 4 3 2 4 3 2 5— | 6—7—8— ‖

do, re, mi, &c.

Ex. IV.

Sing, C. Q. M.

1 2 3 3 2 1 2 3 4 4 3 2 | 3—1 2 3 4—4 3 2 | 1—1—3 2 3 1—

do, re, &c.

Ex. V.

Sing, D. M.

8 7 | 6 8 | 6 7 | 6 5 | 7 5 | 6 5 | 4 6 | 4 5 | 4 3 | 5 3 | 4 3 | 2 4 | 3 1

do, &c.

Ex. VI.

Sing, D. M.

1 2 | 3 1 | 3 2 | 3 4 | 2 4 | 3 4 | 5 3 | 5 4 | 5 6 | 4 6 | 5 6 | 7 5 | 7 6 | 7 8 | 6 8

do, &c.

Ex. VII.

Sing, D. M.

1 2 | 1 3 | 2 4 | 3 5 | 4 6 | 5 7 | 6 8 | 8 6 | 7 5 | 6 4 | 5 3 | 4 2 | 3 1

do, &c.

Ex. VIII.

Sing, Q. M.

1 2 1 3 | 1 4 1 5 | 1 6 1 7 | 1 7 8 7 | 8 6 8 5 | 8 4 8 3 | 8 2 8 1

do, &c.

Ex. IX.

Sing, T. M.

5 8 7 | 6 8 7 | 4 8 7 | 3 8 7 | 2 8 7 | 1 8 7 | 5 4 3 | 3 2 1

Ex. X. IN THREE PARTS.

Sing, T. M.

3 4 5 | 4 5 6 | 8 7 6 | 5 3 4 | 3—

mi, &c.

1 2 3 | 2 3 4 | 3 5 4 | 3 1 2 | 1— } *Female voices.*

do, &c.

1— | 5—— | 5—— | 1 5—— | 1— *Male voices.*

Play through the Ex. the different parts; then let the scholars imitate the sounds, singing by syllables, as before.

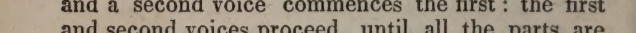
SECTION LV.

ROUNDS.

ART. 327. The following, or similar rounds, may be written upon the board, or exhibited on a diagram. *Rounds*, *catches* and *canons*, in musical language, all mean nearly the same thing.

328. Rounds, may be of two, three, or more parts. In singing rounds, when the first voice has finished the first part, it commences a second part; and a second voice commences the first: the first and second voices proceed, until all the parts are successively commenced. When the first voice has finished the last part, it commences the first again, and thus the different voices proceed, in singing ROUND after each other.

ROUNDS IN THE TRIAD FOR TWO OR FOUR VOICES.



No. 1.

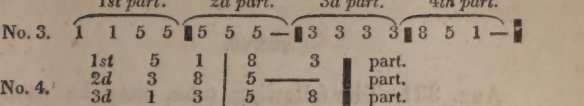
'Let us with a joyful mind, Praise the Lord for he is kind.'

Rounds may be arranged as follows:

Apply the syllables.

No. 2.	1st.	1 1 | 3 3			part.
		Let us with a			
	2d.	5 5 | 8 —			part.
		Joy - ful mind			
	3d.	3 3 | 5 5			part.
		Praise the Lord for			
	4th.	3 5 | 8 —			part.
		he is kind.			

Apply the syllables.



ROUNDS IN THE SCALE.

329. *Come loud Anthems.*

FOR FOUR VOICES.

Larghetto.

1st. 8 8 8 8 | 8 7 8 —— | part.
Come loud anthems let us sing,

2d. 5 5 6 6 | 5 5 5 —— | part.
Loud hosan - nas to our King:

3d. 3 3 4 4 | 3 3 3 —— | part.
High our voices we should raise,

4th. 1 1 1 1 | 1 2 1 —— | part.
In our great Cre - a - tor's praise.

330. FOR FOUR VOICES. MERRY SCALE.

Allegretto.

1st. 5 6 | 5 6 | 5 4 | 3 —— | *part.*
Wel - come tru - ly is the sound,

2d. 3 4 | 3 4 | 3 2 | 1 —— | *part.*
Mer - ry, mer - ry is the round,

3d. 5 8 | 8 8 | 5 7 | 8 —— | *part.*
Sing - ing loudly, sing - ing hail,

4th. 1 1 | 5 4 | 5 5 | 1 —— | *part.*
Sing cor - rect - ly all the scale.

In singing rounds, the different parts commence successively.

SECTION LVI.

TUNES.

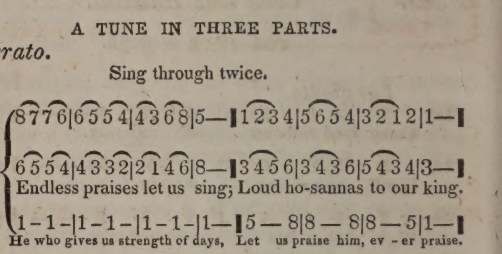
ART. 331. The following tune, may be easily transferred to the board, or sung from this volume.

Tunes may be composed in two or more parts.

A TUNE IN THREE PARTS.

Moderato.

Sing through twice.


Females.
Females.
Endless praises let us sing; Loud ho-sannas to our king.
Males.
He who gives us strength of days, Let us praise him, ev - er praise.

In singing a tune, all the parts commence at the same time.

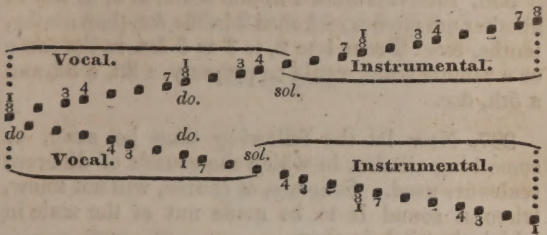
SECTION LVII.

SCALE EXTENDED.

ART. 332. We have thus far, sung within the compass of one scale. But a greater opportunity for variety, in musical composition is afforded, by extending the scale, upward, and downward.

333. The following Ex. exhibits a scale of octochords, octaves, or scale of scales, including as many sounds, as can be struck upon one of the best pianos. The average compass of the human voice

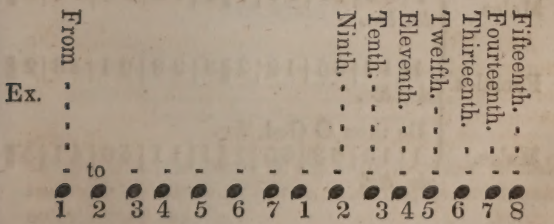
is from 5, or sol, in the *second scale*, to 5, or sol, in the *fifth scale*, part of the distance being common, and a part peculiar to the voices of the different sexes.



SECTION LVIII.

INTERVALS INCLUDING THE SOUNDS OF TWO SCALES.

ART. 334. From the scales as now exhibited, larger intervals arise. For instance, from 1, or the fundamental of one scale, to 2 in the next scale, is called an interval of the ninth, or, the ninth. In like manner, from 1 to 3 in the next scale, is an interval of a tenth. From 1 to 4, an eleventh; from 1 to 5, a twelfth.



335. Intervals may commence on any sound in one scale, and extend to any other sound in another scale; and be reckoned accordingly.

336. Intervals from 1 in one scale, to 2, 3, &c. in another, are oftener reckoned 2ds, 3ds, &c. than ninths, tenths, &c. From 1 to 2, to 3 to 5 &c. in the same or a remote scale, would be properly, a 2d, a 3d, and a 5th, &c.

337. Now let the following tune be sung, or something similar, in which the sounds of different scales are used. Scholars, of course, will not know, when a sound is to be made out of the scale in which the pitch is given.

338. This difficulty, the teacher will dwell upon, for the present, calling it up, whenever a sound occurs in a different scale, in either part. Let the upper part of the tune be sung first, then the lower part, then the middle part, then all parts together.

A TUNE EMBRACING THE SOUNDS OF DIFFERENT SCALES.

Double Measure.

339.

Sing figures, syllables and words.

Males. 1 | 32 | 11 | 17 | 1 ‖ 1 | 15 | 53 | 65 | 5 ‖
do, &c.

Females. 1 | 17 | 65 | 12 | 3 ‖ 3 | 33 | 21 | 43 | 2 ‖
do, &c.

Be thou O God, &c.

Males. 1 | 15 | 63 | 65 | 1 ‖ 1 | 11 | 56 | 41 | 5 ‖
do, &c.

3|55|51|14|3|3|13|56|54|3|
1|23|21|67|1|5|31|24|32|1|
6|51|53|45|1|1|16|52|35|1|

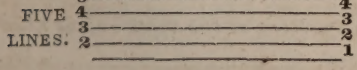
SECTION LIX.

THE STAFF.

ART. 340. Almost every tune, extends into two or more scales; it therefore becomes necessary, to have some means of readily knowing when a note is in a different scale, from the one in which the pitch is taken. Lines are therefore used, upon which, and on the spaces, between which, to indicate sounds, higher or lower, according as their situation may be, in one scale or in another.

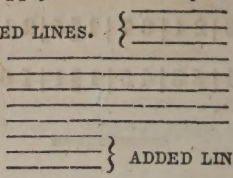
341. Four lines, are not sufficient; six lines, would seldom be necessary for a single part. FIVE LINES, with the intermediate FOUR SPACES, are found most convenient. They are called,

THE STAFF.



Every line and space of the staff is called a *degree.* Hence, the staff of five lines and four spaces, contains *nine degrees.*

342. When *more* than five lines are required, ADDED LINES supply the deficiency.



343. *One* staff is sufficient for one part. Upon the lines and spaces of two staffs, with a few added lines, may be written, all the notes embraced in the average compass of the human voice.

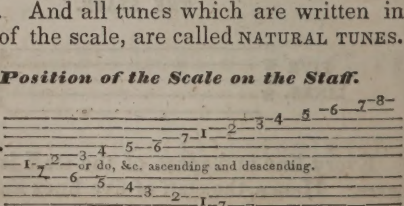
A part designed for high voices is written on the upper staff, commencing with one, on the added line between the two staffs, from which ascending. A part designed for low voices is written on the lower staff, commencing on the added line, between the two staffs, from which descending.

SECTION LX.

THE SCALE APPLIED TO THE STAFF.

344. The scale may commence on any line or space of the staff; yet, it has what is called, its *natural position.* And all tunes which are written in this position of the scale, are called NATURAL TUNES.

Natural Position of the Scale on the Staff.



345. Commencing with 1 on the staff, where we may, the relative distances of tones and semitones, should be correctly exhibited; else the eye will belie the understanding. Or, if notes, at any time are written, as representatives of the sounds of the scale, the same order of distances, greater and less, or of tones and semitones, should *always* be exhibited. The same remark applies with equal force to the gamut, * which should always be written ON the staff, not below it; and the semitones between E & F, and B & C, represented to the eye, as such, by those letters being written nearer together than the others.

346. The departure from this inductive and natural manner of exhibiting the scale and gamut, by writing them as though the scale was composed of whole tones, creates a very considerable difficulty, in rendering the transposition of the scale intelligible, which otherwise, with a proper explanation, is brought within the comprehension of a child.

347. Writing notes upon the staff, to indicate the letters, with the letters written below, is far from the path of induction; not dissimilar, for instance, to studying (as formerly) the Greek Language *through* a Latin Lexicon.

SECTION LXI.

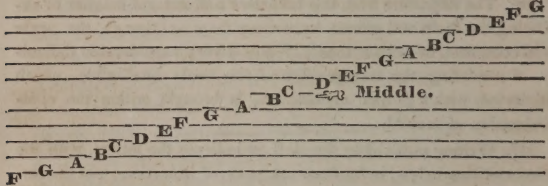
LETTERS APPLIED TO THE STAFF.

ART. 348. As a matter of convenience for players, and with reference to the changing the position, or transposing the scale, to the lines and spaces of the two staffs, the first seven letters of the alphabet, are applied; which are called the GAMUT, and like the scale, may be extended as far as necessary, upward and downward, by repeating the same letters in the same order. The following application of the let-

* See gamut applied to the staff. Art. 350.

ters to the lines and spaces, is the NATURAL POSITION OF THE GAMUT upon the staff. When 1 is taken, on any other letter than C, it becomes necessary to raise or depress some one or more letters of the gamut, to make it correspond with the scale. The upper one of the two staffs, is used for high or Treble, the lower one for Bass or low voices. Hence, they are called Treble and Bass staffs.

Natural Position of the Letters, or Gamut on the Bass and Treble Staffs.



349. With the situation of the letters or gamut on both staffs, every scholar should become perfectly familiar. To assist in fixing these in mind, the teacher first names the lines and spaces of the two staffs, the school giving the letters as follows.

350. Teacher, First line of the Bass staff is—(school) G.

Teacher, First space—(school) is A.

Teacher, Second line—(school) is B. &c.

Thus go through with the lines and spaces of the two staffs. They may then be required to give the letter which occurs on the middle line—Treble staff—second line—fourth line—first line, &c.

351. Unlike the scale (which may have as many positions on the staff as there are tones and semitones in the scale,) letters are not subject to a change of more than half a tone.

A, for instance, *always* occurs, on the second

space on the Treble staff. It may be raised, or depressed a half tone; in which case, we should say, that it was *sharp* or *flat*.

352. The same remark might be made with regard to different letters on either staff. C, on the added line between the two parts, is called MIDDLE C.

SECTION LXII.

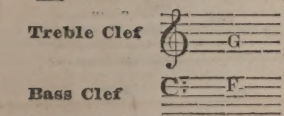
CLEFS. PRIMITIVES.

ART. 353. A staff with the letters situated upon it like the upper one of the two, is called the TREBLE STAFF, which is indicated, by a musical charcter,

placed at the begining of the staff, called the TREBLE OR G CLEF.

354. The lower staff, with the letters as there written, is called the BASS STAFF; which is indicated by

the BASS OR F. CLEF.



The clefs are arbitrary signs † to distinguish the parts.

* The history of the clefs, and the manner in which they were first written, &c. is a matter of no practical importance. By referring to the proper articles, in some cyclopedia, or musical work, information of that kind can be obtained.

† The Bass clef, is a C with two dots after it, sometimes inverted .

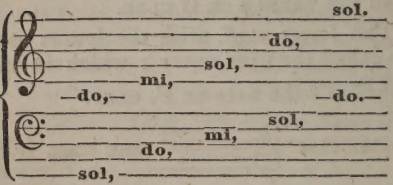
355. The primitive sounds of the scale, occurring so much more frequently, than the others, their positions on the the staff, should first be committed.

The teacher says, in the *natural* position of the scale on the staff, all the notes on the first line of the Bass, (school say) are *sol or* five. Teacher. All the notes on the second space of the bass staff; (school) are one or *do.* Thus examine the situation of the primitives on the two staffs.

356. The teacher then writes as follows on the board, and requires particular attention that the position of the primitives, may be fixed in mind.*

PRIMITIVES ON THE STAFF.

NATURAL POSITION.



*An individual who wishes to learn any useful thing, should never allow himself to heedlessly pass over it; but should summon up the energies of his mind, and make himself master of the thoug' . Two minutes of close application may be worth more than many hours otherwise spent.

SECTION LXIII.

THE DIFFERENT PARTS IN CHORAL MUSIC

ART. 357. Voices may be divided into high and low, or male and female. The voices of boys until they are thirteen or fourteen years of age, are classed with female voices.

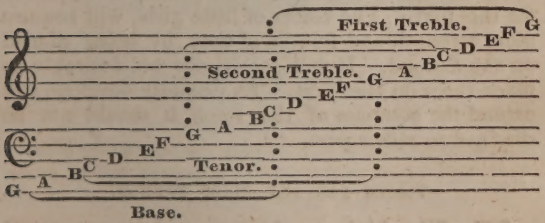
358. High voices are divided into FIRST AND SECOND TREBLES: Low voices into Bass and Tenor.

359. The bass, tenor, first and second trebles, constitute the different parts of choral singing.

The same tune, however, may have one or more Basses, and one or more Tenors and Trebles.

360. The following diagram, illustrates the compass of voices required to each part; also the relative situation of the different parts.

COMPASS OF VOICES.



VOICES FOR THE BASS.

361. The lower male voices are suited to sing the BASS. The higher male voices are better adapted to the TENOR.

VOICES FOR THE SECOND TREBLE OR ALTO.

362. The highest, clearest and smoothest male voices, *may* sing the second treble, or ALTO, as it is properly called, when assigned to men or boys.

363. There are, however, few men, who have voices which are suitable for this part, and but a small proportion even of that few, have a sufficiently good taste, to sing it properly; but when it is performed well, the effect is good.

364. The voices of boys, are most suitable for this part, being stronger and harmonizing better with other parts, than female voices.

From thirteen to sixteen years of age, they experience a constitutional change; during which time, they should be used carefully, otherwise they become harsh and unpleasant. But the idea that they should not be used at all, at that time, is a mistake, unphilosophical and contrary to physiology. On the lower female voices, the most dependence is placed for this part. The voices of little girls, will acquire more strength and fulness of tone, by being placed on the Second. It will sometimes be desirable to place them on the First. To properly develope and extend the compass of the voice, it should not be *confined* to either part.

VOICES FOR THE FIRST TREBLE.

365. The highest, clearest and purest toned voices should be placed on the FIRST TREBLE or *soprano*, though it is often the case that such individuals prefer the second. A few boys have voices suitable to sing the First.

366. In consequence of the want of cultivation in vocal music, a wrong notion prevails to some extent, among the young and inexperienced, in regard to the second treble. They are desirous of singing the First, because that is the leading part: while the observation of most experienced teachers of vocal music, corroborates the assertion, that the *best* First Treble singers, usually prefer the Second. If there is any thing which heightens and finishes the effect of a musical performance, it is this part.

The TENOR, is bold and commanding.

The FIRST TREBLE, is pretty sprightly, and pleasing.

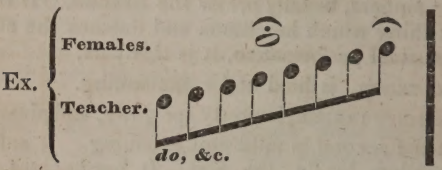
But the second is mild and subduing. It softens and renders lovely, the first. It harmonizes and delightfully blends the Tenor and Bass; both of which parts, are greatly enriched by it. It connects and sweetens all the chords; while like the last, sweetest, and most soul-enchanting tones of the bell, leaves its peaceful impressions on the ear, when the sounds of the other parts have ceased to please.

TREBLE CLEF USED FOR TENOR VOICES.

367. There was formerly a clef to each part. Two are all that are now used, the bass and the treble clefs. The bass clef is used exclusively for that part. The treble clef, is used for the first and second treble, which may be distinguished from each other by the situation of the notes upon the staff; the second being written lower than the first.

368. The treble clef is also used for the tenor; in which case, it is to be sung an octave below where it is written: i. e. when male voices sing the tenor written on the treble staff, they usually sing an octave below the notes.

369. When male and female voices are singing the same part, they are an octave distant from each other. To illustrate this fact, the teacher lets all, as they may suppose, take the same pitch, middle C for instance. The females then produce a long organ tone, while the teacher runs up the scale and strikes the same.



370. All perceive, at once, that the females did not take the *same* pitch, which was given out, but one an octave higher. When therefore the treble clef is used for tenor voices, it indicates that the part should be performed an octave below where it is written. It should be so played by instruments. Females singing the tenor, will sing an octave too high. Males singing the first treble, will sing an octave too low. Males and females singing the same part, are usually an octave distant. It is therefore improper for the voices to change the parts.

SECTION LXIV.

TREBLE AND BASS INTERVALS.

ART. 371. Practise the following exercises on the treble intervals, sing the syllables and letters, dwelling a sufficient time on each sound, that the

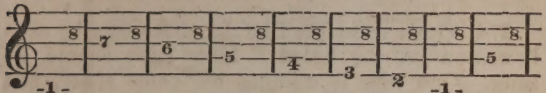
relation which it sustains in the scale, may become familiar.

372. Although the following exercises are designed for the parts specified, they should be sung by all.

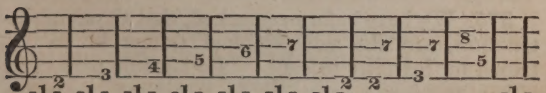
TREBLE INTERVALS.

For Tenor, First and Second Voices.

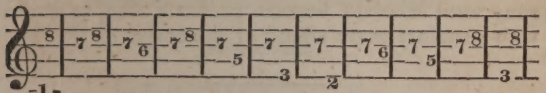
EXERCISE I.



EXERCISE II.



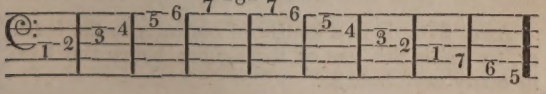
EXERCISE III.



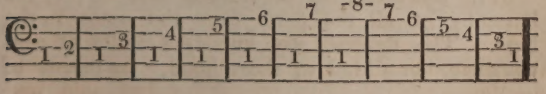
373. The school may now practise the following.

BASS INTERVALS.

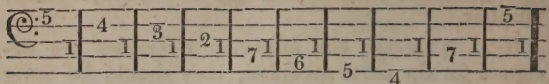
EXERCISE I.



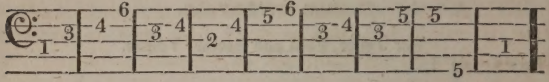
EXERCISE II.



EXERCISE III.



EXERCISE IV.



374. Other exercises like the above may be easily written on the board. Many such should be sung. One who is training his voice alone, can strike the sounds on the piano and imitate them.

375. We have before remarked, that time and intonation, are the two principal things to be attained in learning to sing. To become perfect in either, requires a considerable discipline, therefore such exercises as the above, should be frequently sung until scholars become perfectly able, to strike with certainty every sound of the scale.

SECTION LXV.

FIGURES BELOW THE BASS OR FIGURED CHORDS.

ART. 376. It is a matter of curiosity to the learner, to know the use of the figures below the bass, in many note books.

377. By them, an organist is able to play the harmony of all the parts from the notes in the bass. The figures, are entirely a matter of convenience, 'or a kind of short hand,' by means of

which the harmony of all the parts is brought into a narrower compass. The common chord, is played to every note in the bass under which there are no figures, and parts of it, are played where there are.

378. A figure 7 below a bass note, would indicate, (it might be) that its third, fifth and seventh; or, its fifth, seventh and octave, should be played.

379. A figure 6 would indicate that the third and sixth of the bass should be played. Other figures express other chords.

By examining the chords in any piece of figured music, it will be easy to learn the *use* of the figures.

380. The flats and sharps, in connection with the figures, indicate that a certain interval is to be made sharp or flat. To understand the subject more fully, it will be necessary that the learner study Thorough Bass, or the rules for musical composition.

SECTION LXVI.

ARRANGEMENT OF VOICES.

ART. 381. All such females and boys, as can sing with ease the highest note in the following melody,* being able to strike it clearly and continue it without effort, may be placed on the First Treble.

382. In the simple explanation and exhibition of the scale, we have been careful to aid the understanding by representing to the

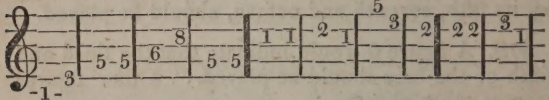
* A simple tune of one part is a melody.

eye the tones and semitones of the scale. In writing a melody on the staff, this cannot well be done. It must now be borne in mind, that from *mi* to *fa* and from *si* to *do*, are semitones which must always be so sung.

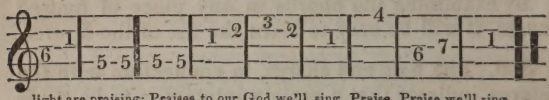
A MELODY FOR THE FIRST TREBLE.

Western Breezes.

Sing figures, syllables and words.



Softly blow the western breezes, Lovely are the days of spring, While the saints of



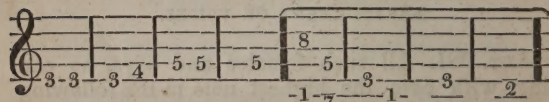
light are praising; Praises to our God we'll sing, Praise, Praise we'll sing

383. Those who can sing fully and distinctly the lowest note in the following melody, may be placed on the second treble. Most boys will sing this part. Sing as before, figures, syllables and words.

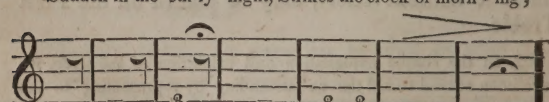
A MELODY FOR THE SECOND TREBLE.

Town Clock.

First and Second.



Sudden in the stil-ly night, Strikes the clock of morn - ing;



one, two, three, Rings the bell and dies a - way.

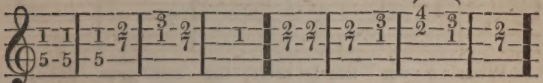
384. A temporary arrangement of the treble voices may now be made; separating the First from the Second. Let from one third to one half sing the Second and sit together. The rest place on the First. The First should be the farthest from the teacher or behind the Second; the Tenor behind the Bass; or, the Second before the Bass, and the Tenor behind the First.

385. It is very often desirable, to write two and sometimes three parts upon one staff. Four parts *may* be written, upon two staffs. The Bass and Tenor upon the Bass staff, and the First and Second, on the Treble staff. Sing the following as before, figures, &c.

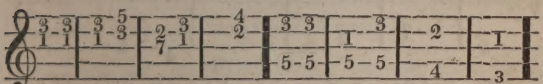
First let all sing the Second, then all sing the First. Then the appropriate parts sing together.

TWO PARTS UPON ONE STAFF, OR, A FIRST AND SECOND.

Metanoeite.



Go, says Jesus, and pro - claim, Now to ev'- ry na - - tion,



Peace on earth, good will to men, Thro' the great sal - va - tion.

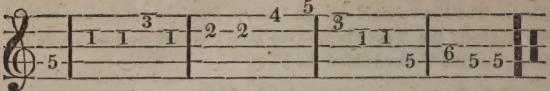
386. It is better however, in most cases, to write each part on a different staff.

387. The following melody, may now be exhibited; and such of the male voices as can reach the highest note, striking it clearly, without apparent effort, can sing the Tenor, and may be so arranged.

The whole school first sing as before, then the Tenor only.

A MELODY FOR TENOR VOICES.

Sol at Noon.

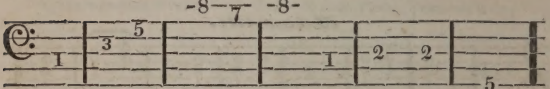


The sun at noon is pouring forth, His light and heat upon the earth.

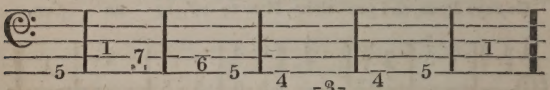
388. The best bass voices, will be able to reach the lowest note in the next melody. Those, however, whose compass of voice enables them to sing clearly, all the notes between the lower line, and the added line above, inclusive, will best sing on the bass, and may be so arranged.

A BASS.

Sol Occasus.



When e - ven tide is come, the sun goes down,



Be - hind the west-ern hills, his cir - cuit round.

SECTION LXVII.

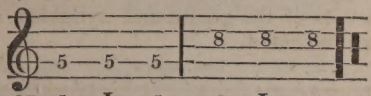
NOTES USED AS EXPRESSIVE OF THE COMPARATIVE LENGTHS OF SOUNDS.

Review now the section on Notes and Rests.

ART. 389. Figures, simply indicate the different sounds of the scale. Notes, by being written high-

er and lower, like figures on the staff, will not only indicate the sounds of the scale, but will also signify the proper comparative length of each sound, which cannot be done by figures. If, for instance, we wished to express two short sounds and a long one in a measure, we should be unable to do it with figures. The figures, for instance, in the following Ex. might indicate either of the six ways there marked. L. LONG. S. SHORT.

First,	L	L	L	L	L	L
Second, or,	s	s	s	s	s	s
Third, or,	L	L	s	L	L	s
Fourth, or,	s	s	L	s	s	L



Fifth, or,	s	L	s	s	L	s
Sixth, or,	L	s	L	L	s	L

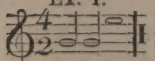
390. No one could tell, whether the sounds were all of the same length, or, in fine, in which of the six ways, above represented, the Ex. was to be sung.

391. With a greater number of figures in a measure, the difficulties would greatly increase.

But with NOTES, nothing is more simple than to express in several ways, what we proposed.

EXAMPLES OF TWO SHORT NOTES AND ONE LONG NOTE.

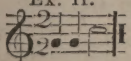
Ex. I.



s s L

Two halves and a whole.

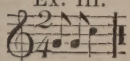
Ex. II.



s s L

Two quarters and a half.

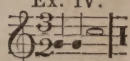
Ex. III.



s s L

Two eighths and a quarter.

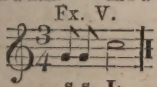
Ex. IV.



s s L

Two quarters and a whole.

Ex. V.



s s L

Two eighths and a half.

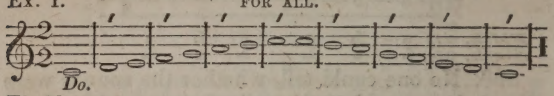
Other Examples may be easily written.

392. The notes also indicate the varieties of measure, which review, together with the rhythmical figures in each variety, from which the derivations in each measure may be determined.

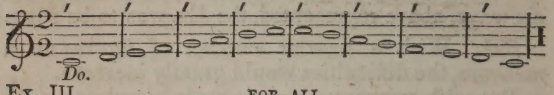
393. The object then, of using notes is, to be able to express the comparative lengths of sounds, with more preciseness, and at the same time, in greater variety.

394. Notes may now be written on the bass and treble staffs, and sung by the whole school, applying the letters of the gamut and syllables, and accenting as indicated.

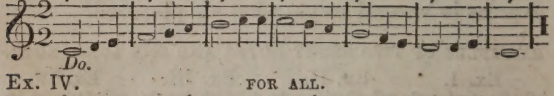
Ex. I. FOR ALL.



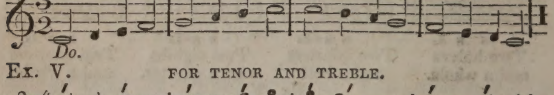
Ex. II. FOR ALL.



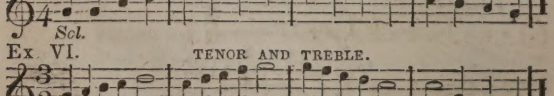
Ex. III. FOR ALL.



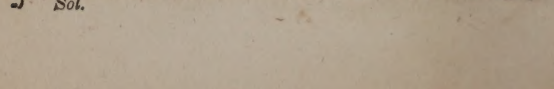
Ex. IV. FOR ALL.



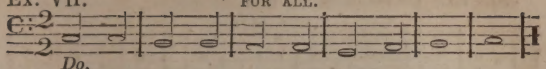
Ex. V. FOR TENOR AND TREBLE.



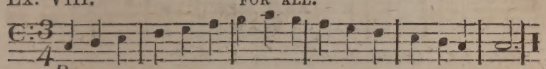
Ex. VI. TENOR AND TREBLE.



Ex. VII. FOR ALL.

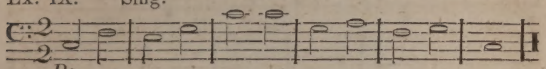


Ex. VIII. FOR ALL.



The Bass usually proceeds by larger skips.

Ex. IX. Sing.

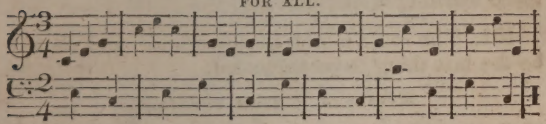


PRIMITIVE AND INTERPOLATED SOUNDS OF THE SCALE.

395. Ex's. *On the sounds of the triad* 1, 3, 5, *or do, mi, sol, with the octave.*

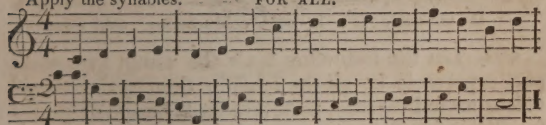
Sing syllables and letters.

FOR ALL.



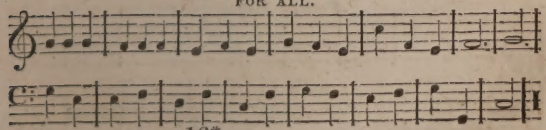
396. Ex. *On the Second,* 2, or *re.*

Apply the syllables. FOR ALL.



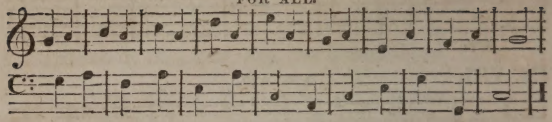
397. Ex. *On the Fourth,* 4, or *fa.*

FOR ALL.



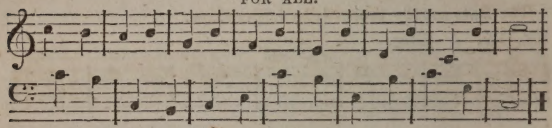
398. Ex. *On the Sixth*, 6, or *la*.

FOR ALL.



399. Ex. *On the Seventh*, 7, or *si*.

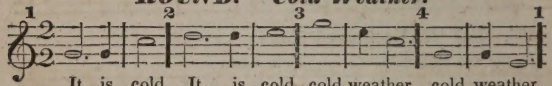
FOR ALL.



400. A Linguist remarked, that in learning a language, "the grammar should be the first thing in the hand, and the last thing out." The scale to those learning to sing, is what the grammar is to those learning a language.

401. The scale is first in importance, and should be the last thing to be neglected.

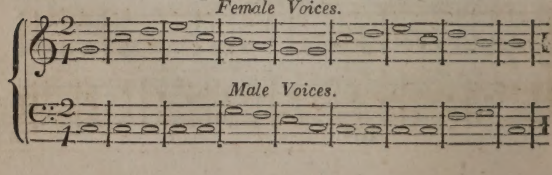
ROUND. ***Cold Weather.***



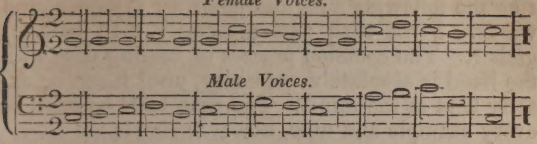
402. Let the following Ex's. be sung, first each part separately by all the school; then by the proper voices as indicated. Scholars must become equally familiar with the notes upon both staffs.

Ex. I. Sing syllables and letters.

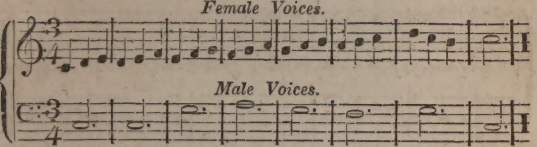
Female Voices.



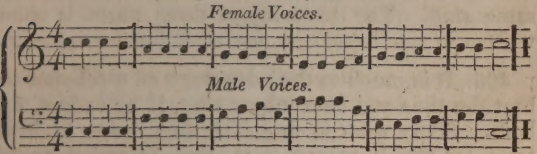
Ex. II. Sing syllables and letters.



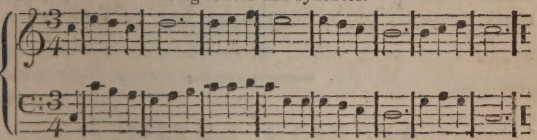
Ex. III. Sing letters and syllables.



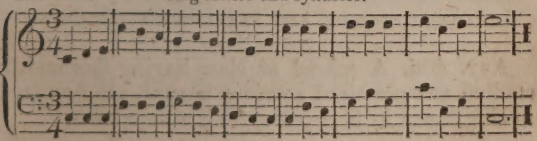
Ex. IV. Sing letters and syllables.



Ex. V. Sing letters and syllables.

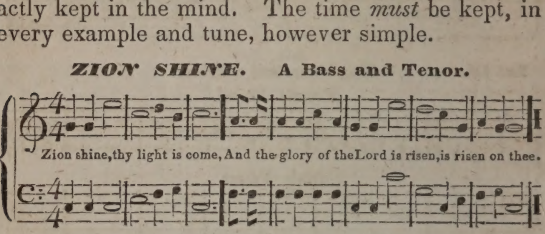


Ex. VI. Sing letters and syllables.



403. The two parts being arranged, may now sing the following bass and tenor, by syllables and words. First, each part separately, then both together. The common process of beating time with the hand is absolutely necessary, until it can be exactly kept in the mind. The time *must* be kept, in every example and tune, however simple.

ZION SHINE. **A Bass and Tenor.**



404. The bass and tenor is often written on the same *staff*. The harmony of three parts, is often written in small notes on one staff, for the organist.

405. It is much to the advantage of a scholar, to beat the time and hear others sing, if he cannot do both. Many wish to sing first, then learn to beat time, for which reason it is, that so many never learn to do either. If the time is not kept, the most masterly piece, would be but sublime noise.

SECTION LXVIII.

LEARNING TUNES, AND PLAYING INSTRUMENTS.

ART. 406. A school or class having thoroughly studied and practised previous lessons, are prepared to sing tunes in four parts, from a note book.

407. The teacher should select a tune, simple in its rhythmical structure, and ask questions in regard to the kind and variety of measure, number of beats, accent, &c. Then the lines and spaces in both staffs where the primitive sounds of the scale occur, are determined as follows.

408. The teacher says, in natural tunes, on what letter is *do?* (School answer) on C. Where is C in the Bass Staff? (School) On the second space. In the treble staff? (School) First added line below and third space. Then all the notes on C in the treble and bass staffs are? (School) *do.*

Thus proceed, to fix the situation of *mi* and *sol.* The scholars first giving the letters, then the lines and spaces, where the primitive sounds occur. The questions for sharp and flat keys, should be changed to suit the case.

409. Then if there are instruments sufficient to play the different parts, the tune may be played through; or, if the teacher plays the piano, and has one in school, he plays the tune upon that, while the scholars beat the time.

410. The teacher then sings or plays the bass of the tune to be learned, while the scholars observe the notes and describe the time. All then sing that part.

411. Then the second is sung in the same way. The voices assigned to the first and second trebles, then sing the second; and the tenor and bass, sing the bass. Thus two parts are performed together.

412. The tenor is now learned, and last of all, the first treble. The four parts may now be sung

together, every one being required to correctly describe the time. After a school is further advanced, all the parts can be sung through by note at the same time.

413. In applying the words, the teacher will first read them through to the school, making remarks in regard to common faults, and giving examples, of a correct and tasteful pronunciation, referring to such articles in PART IV, as treat upon the particular cases in hand.

They can then be read by the school, the teacher being careful that great precision and exact time is observed, in the pronunciation of every element.

414. All tunes which commence with *do* on C, are called NATURAL TUNES. If the course thus far, has been thoroughly practised, it will only be necessary while singing Natural tunes, to sing occasionally by letters to render them perfectly familiar. Tunes in all keys, should occasionally be sung by figures. The applying syllables to the notes of a tune, is called SOLMIZATION.

415. After passing from the natural key into other keys, singing by letters will be omitted.

SECTION LXIX.

INSTRUMENTS.

ART. 416. While a few instruments are beneficial to a school, the opportunity to individuals to play, is valuable, since without such practise, no one can

become a tasteful player and correct timeist, or retain the knowledge he has already obtained. It will not be difficult generally, to find such.

INSTRUMENTS APPROPRIATE TO THE DIFFERENT PARTS.

417. In a school of fifty or sixty scholars, the following instruments may be used with advantage.

On the Bass, a violoncello or double bass, or both.

On the First Treble, a violin and flute; one or both.

On the Second Treble, a violin or clarinet.*

On the Tenor, a clarinet or Tenor viol.

ADDITIONAL INSTRUMENTS.

418. On the Bass, the trombone, bassoon, horn and serpent.

On the Tenor, the kent bugle and tenor trombone.

On the Second, the trombone alto.

The flute *may* be played an octave above.

On the First, the clarinet.

PLAYING INSTRUMENTS WITH VOCAL MUSIC.

419. *First*, the trills and shakes of martial music, are not allowable, except in peculiar passages or pieces, where they are indicated. An accompaniment, of course, should be played as such. *Second*, the staccatoed and accented movement, which throws life into the exercises of the field, and is there appropriate, must not be introduced into sacred music, unless indicated by the proper signs, or when demanded to express a peculiar sentiment.

---

* Very few players, can play a clarinet sufficiently soft and tasteful on the First; beginners, not any.

420. In general, the organ and swelled tones should be produced; connecting each measure by the continuance of the last note in one, until the note in the next measure is struck; yet, so as to distinguish one measure from the other, by a gradual diminution of sound at the close, and an agreeable swelled tone on the first part, of every measure. General *faults in playing*, are to give a kind of a swelled buzz to every note, and to introduce rests where there are none.

421. The violin should not be played on the tenor, unless by necessity. It should never be played on the Air an octave above where it is written, except in a full chorus. It should be played on the second as written.

422. The flute *may* play the octave above, on the first. It is better played on the tenor, though an octave above where it is sung, than on the second, an octave above where it is written.

423. Bass instruments may play the octave below, at any time, except in unison passages.

424. The clarinet, if ever played on the first, should be played soft and smooth; and seldom on the tenor, never on the second, an octave above.

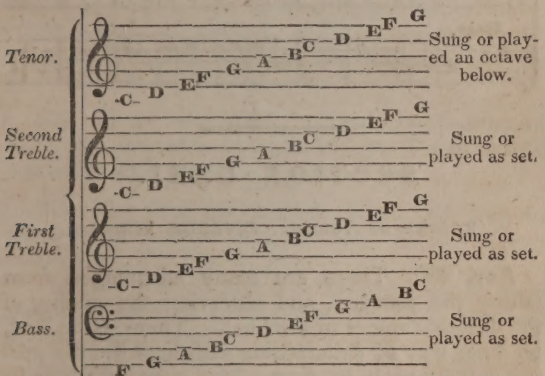
425. The piano and organ will play all parts. A good Phys-harmonica, or seraphin, is of considerable service for harmonizing the parts, and for interludes.

426. Instruments should be placed together; yet, so as to be heard as distinctly by the parts to which they belong, as consistent.

SECTION LXX.

SITUATION OF THE DIFFERENT PARTS.

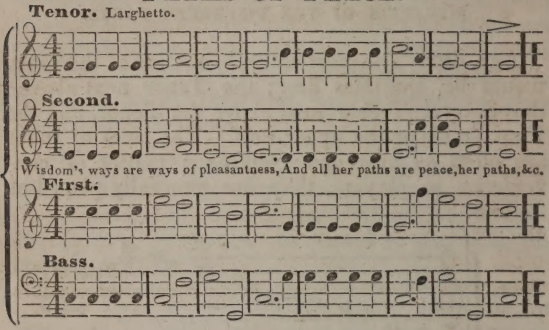
ART. 427. The most natural situation of the parts, would be, the Bass first; the Tenor next above; the Second Treble next above the Tenor, and the First Treble on the upper staff. The parts of tunes are often so arranged; but as a matter of convenience to players, they are generally placed as follows.



428. The teacher and learner as such, will see that the situation of the letters on the staff, are *perfectly* learned. Further advancement, *cannot be made*, understandingly, until this is done. The situation of the letters on the Bass and Treble staffs, must be made *alike* familiar.

429. Let the following tune, now be sung, as directed in learning tunes, and accompanied with such instruments as the teacher may think proper.

PATHS OF PEACE.



SECTION LXXI.

RECORD OF VOICES. JUVENILE SCHOOLS.

ART. 430. There are many advantages, from taking the compass, and observing the quality of the different voices in a school. There is indeed, no other way of determining satisfactorily, the proper part for each to sing. The parts which individuals should sing, should be determined according to their compass of voice as given in ART. 360. If time and circumstances permit, frequent trials of individual voices, may be rendered very beneficial. Scholars will profit much, in the cultivation of their voices, from the criticisms and advice of their teacher at such times.

431. In juvenile schools, where they sing only one or two parts, it is well to arrange them in *first*, *second*, *third* and *fourth* classes, according to their several abilities.

Such as readily catch the sounds of the scale, and sing with a smooth musical voice, may be placed in the *first class.*

432. Those who are not quite so certain in intonation, and who have voices less musical, may be placed in the *second class.*

433. Those who, perhaps, will sing one part of the scale correct, then let their voices fall, or strike other sounds at random, and who discover less of what is generally called, a musical ear, will be placed in the *third class.*

434. Those who seem to be almost destitute of taste, and are able to make but few if any sounds correctly, will constitute a *fourth class.*

435. The first and second classes, will include about three fourths of the school; the fourth *very* few.

The first, second and third classes, may be permitted to sing at public concerts. The first and second will do better.

436. In respect to encouragement to persons generally, it will be the duty of the teacher to inspire his scholars with a determination to 'try.' Perseverance in trying, has accomplished wonders, in music, as well as in other pursuits; while those who commence quite doubtful, and are lacking in confidence, may almost mark it down for certain, that they will fail of success.

437. With reference to voices in general, there is not so great a deficiency in this respect, as is by many supposed. There is not, probably, one individual in a thousand, who has not sufficient compass, power and goodness in quality of voice, to sing any common tune.

438. The "natural ear," (falsely so called) is almost always, a consequence of education. It is the peculiar circumstances into which an individual is thrown from infancy, which forms, properly speaking, a musical taste. Nature, in almost all cases, is falsely charged with partiality in this respect. Which fact, the great improvements in music, and the very general success with which it has been introduced into many of our public schools, is very clearly demonstrating.

SECTION LXXII.

THE DIFFERENT PARTS SEATED FOR SINGING.

ART. 439. It is a matter of some importance, to have the parts properly seated.

In a common singing school, it is best, and generally convenient, to seat the lower voices, nearest the teacher—the higher voices farthest off.

440. The equilibrium of parts, will be preserved, by placing them in the following proportion. On the Bass 20. On the Tenor 8 or 10. On the First Treble 30. On the Second Treble 10 or 15.

441. To perform one piece of music with the best effect, it might require a proportion of voices on

each part, different from one, which would be best suited to another piece of music.

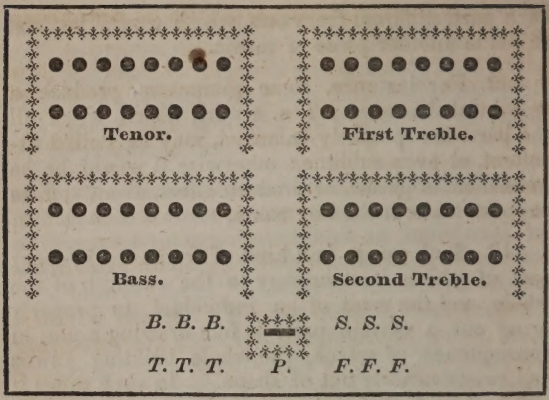
442. For instance, some composers, produce a delightful harmony; i. e. a tune, which, when all the parts are properly balanced, may be called excellent, or even sublime: otherwise it would be as inefficient to please, or produce effect, as an arch to support without the key stone.

443. Such music is a kind of frame work, every part of which is necessary to the strength of the whole, and the want of an individual, to properly bring out a certain part, is like drawing a pin, in consequence of which, the whole building yawns and twists entirely out of shape. In such tunes it will be found, that the parts, in a greater or less degree, are deficient in melody.

444. In other cases, a peculiar melody is taken, and a Bass, Tenor and Second composed as an accompaniment, or as accompanying parts, at the same time, however, with as much reference to melody in the different parts as consistent.

The primitive melody in such a tune, being that which gives to it its peculiar character, should have a greater proportion of vocality, than the other parts, or, enough, to bring out the character of the tune.

445. In the following figure of a singing school, the number of notes set on each part, are so placed, without any reference to the proportionate number, which should be arranged on that part, that having been given in Art. 440. At P. the piano and teacher.



Abbreviations.
- *B.* Bass instruments.
- *T.* Tenor do.
- *F.* First Treble do.
- *S.* Second Treble do.

446. The above figure will answer as a general plan, for seating a singing school.

A FEW RULES FOR REGULATING A SCHOOL.

447. *First.* Every scholar should be punctual at the time for commencing the school, and regular in attendance.

A failure in either of these respects, is always a bad sign, being indicative of a principle, which, if acted upon in life, will be productive of not a few evils.

448. *Second.* Every Scholar should be careful to observe a consistent deportment, while in school.

While on the one hand, there is, probably, no school of any kind, which is a source of useful information, and affords so much pleasure to all persons, as a singing school, it should never be regarded as a place of common resort for sport. To allow any thing of the kind, would be to degrade a singing school far below its high object, which should ever be, to elevate and refine the moral feelings;

and so far as the science is taught, to enlighten the understanding and discipline the mind.

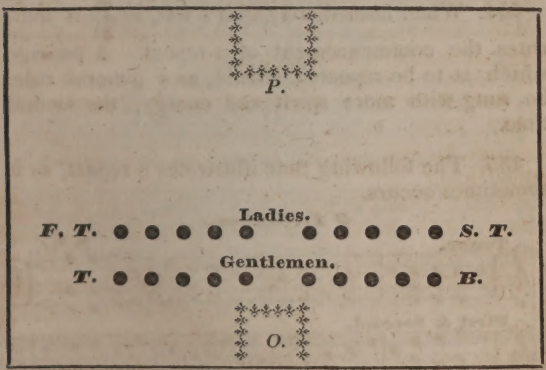
It is therefore well to have tickets, and allow, as a general rule, no spectators to be present, except on occasional evenings, when the school may be regarded as public.

449. *Third.* Every scholar should pay strict attention to the instructions.

In case any one is disposed to be heedless, not conforming to the rules of the school, the probability is that he would waste his time, and exert a pestiferous influence on others : he had therefore, for his own good, the good of the school and the credit of the teacher, better be dismissed.

450. *Fourth.* A recess of five or ten minutes, about the middle of the school, is quite gratifying to all concerned.

451. Choirs, might consistently and tastefully be seated, in a manner rather different from the one above recommended for a school.



Abbreviations.
- *P.* Pulpit.
- *O.* Organ.
- *F. T.* First Treble.
- *S. T.* Second Treble.
- *B.* Bass. *T.* Tenor.

452. This plan is adopted, for two reasons.

The first is, that so far as philosoply might be brought into the argument, the conclusion would be as favorable for this plan, as any other.

The second, is a matter of taste altogether, which it is presumed, in most cases, would give the LADIES the front seats.

SECTION LXXIII.

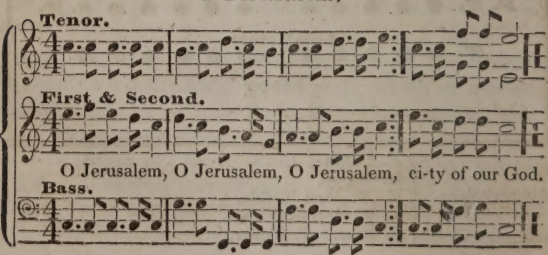
OTHER MUSICAL CHARACTERS.

ART. 453. A repeat ⁝ or 𝄋 indicates that a certain part of a tune is to be performed twice. When immediately before a bar, as 𝄆 it signifies a repeat, before proceeding further.

454. When immediately after a bar, as 𝄇 it indicates the commencement of a repeat. A passage which is to be repeated, should, as a general rule, be sung with more spirit and energy, the second time.

455. The following tune illustrates a repeat, as it sometimes occurs.

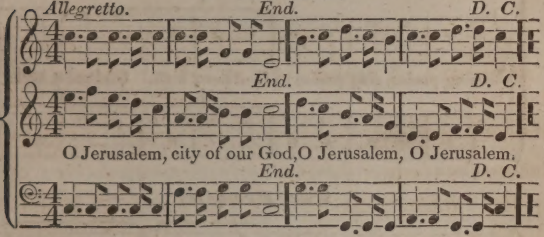
O Jerusalem,

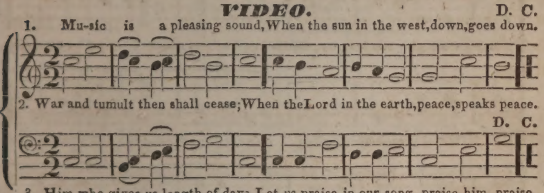


DA CAPO.

456. Tunes are sometimes written with the design, that they should be sung through, and finished, by singing the first strain, or first part of the tune. When this is the case, *da capo*, or D. C. is written over the end of the tune.

457. The following tunes illustrate the above remarks. Sing as indicated.




VIDEO.
D. C.
1. Mu-sic is a pleasing sound, When the sun in the west, down, goes down.
2. War and tumult then shall cease; When the Lord in the earth, peace, speaks peace.
D. C.
3. Him who gives us length of days, Let us praise in our song, praise him, praise.
4. Hon-or, glo-ry ev-er be, To the Lamb that was slain, me, for me.

DOUBLE OR SECOND ENDING.

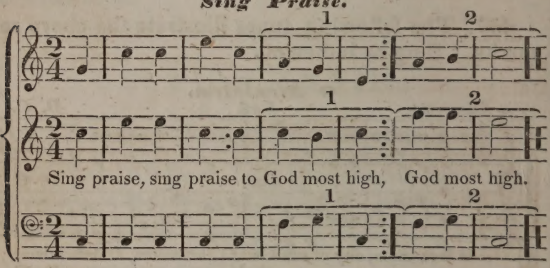
458. A second ending may embrace one or two measures or a whole strain. Sometimes it is left optional to sing that, or the first proper ending.

459. Figures 1 & 2, render the case more definite.

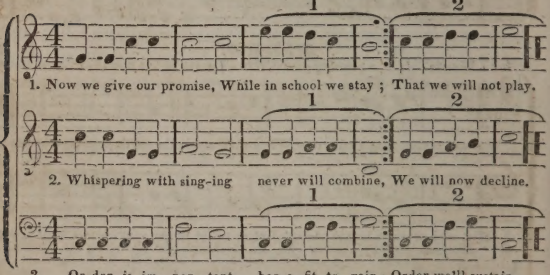
They are used with the repeat, and signify, that the note or notes under figure 1, should be sung before repeating, and omitted after; singing under figure 2, as the close.

460. The following tunes illustrate, figures 1 & 2.

Sing Praise.

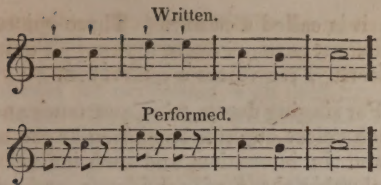


The Promise.

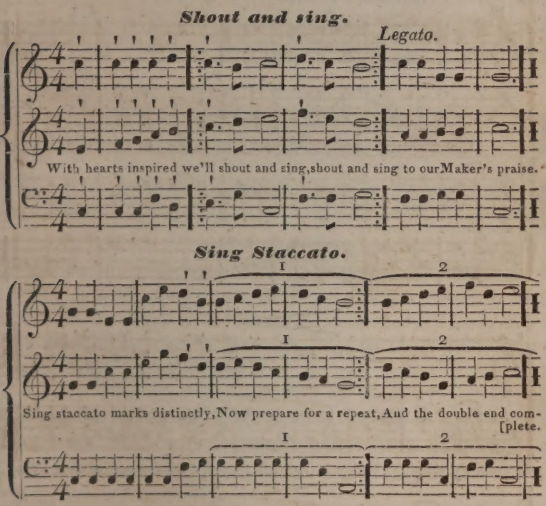

1
2
1. Now we give our promise, While in school we stay; That we will not play.
1
2
2. Whispering with sing-ing never will combine, We will now decline.
1
2
3. Or-der is im-por-tant hen-e-fit to gain; Order we'll sustain.
4. Talking, noise and tumult, dwells it with the throng; Chimes it not with song.
5. Now with gladdened voi-ces tune the cheerful lay; On we'll urge our way.

STACCATO MARKS.

461. Words applied to notes under staccato marks ı ı ı should be pronounced very distinct and with some emphasis.



462. Singing LEGATO, is gliding smoothly from one note to another. The following tunes illustrate several musical characters.


Shout and sing.
Legato.
With hearts inspired we'll shout and sing, shout and sing to our Maker's praise.
Sing Staccato.
1
2
Sing staccato marks distinctly, Now prepare for a repeat, And the double end com-
plete.

CHORUS, DUETT, &c.

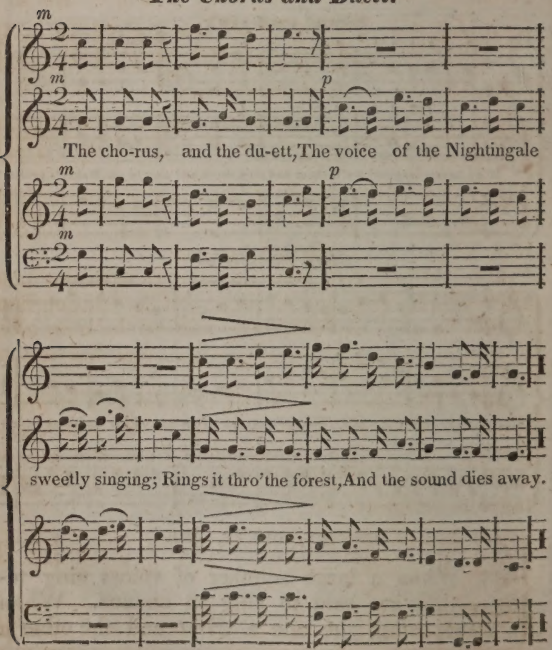
463. When a large number of voices sing together, they are said to sing in CHORUS. When two voices sing, the one a *First* and the other a

Second, it is called a DUETT. Three voices on as many different parts, perform a TRIO. Four voices a QUARTETTE. Five voices a QUINTETTE.

464. For singing duetts, trios, quartettes and quintettes, such voices ought to be chosen as are musical and correct in intonation, and such individuals, as have a tolerable share of confidence and of good taste.

The school may now sing the following.

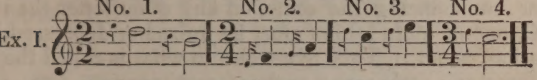
The Chorus and Duett.



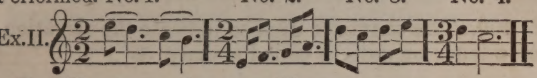
GRACE-NOTES.

465. *Appoggiaturas* or *leaning-notes*, take their time from the notes before which they are placed, and should be performed with less force than the other notes. They give a sprightliness to a melody of the most pleasant kind, when tastefully performed.

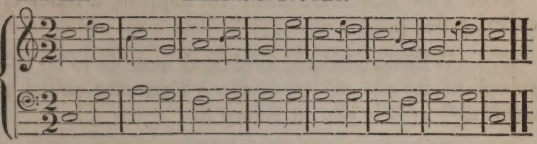
Written.



Performed. No. 1. No. 2. No. 3. No. 4.



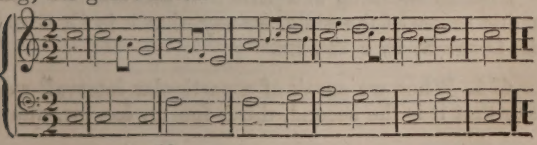
Ex. III. LEANING–NOTES.



After-Notes.

466. After-notes, take their time from the note after which they are written. The leaning-note should be used as a stepping stone to the note after it, should be struck less forcibly, so that the accent will seem to be delayed.

467. The after-note should be used as a stepping stone to step off from the note after which it is placed. The voice should glide from one note to another, touching gracefully though lightly in passing, the grace-notes.



SECTION LXXIV.

CHROMATIC SCALE.

ART. 468. It will be found, that by taking ONE, or commencing the scale, on any other letter than C, one or more letters must be raised or depressed, a half tone. This gives rise to what is called the chromatic scale; or a scale of semitones.

469. The character used to indicate the elevation of a letter or note, is called a sharp ♯

470. The character used to depress a note, is called a flat ♭

471. When a sharped or flatted note is to be restored to its natural position, a character called a natural ♮ is placed before it.

472. The chromatic or semitonic scale by sharps and flats, may be represented as follows.

BY LETTERS.

For playing

C C♯ D D♯ E F F♯ G G♯ A A♯ B C — Ascending by Sharps.

C B B♭ A A♭ G G♭ F E E♭ D D♭ C — Descending by Flats.

473. In speaking of a particular diatonic or chromatic SOUND of the scale, we say, that it is C, C ♯ D, D ♯, E, F, F ♯, &c.

474. When we speak of a particular interval, we say that it is the second, third, fourth, &c. or, that

it is a sharp second, a sharp fourth, &c. or a flat second, a flat fifth, &c.

BY NUMERALS.

For reckoning intervals.

♯ ♯ ♯ ♯ ♯		Ascending by Sharps.
1 1 2 2 3 4 4 5 5 6 6 7 8		
𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝		Sounds.
8 7 7 6 6 5 5 4 3 3 2 2 1		Descending by Flats.
♭ ♭ ♭ ♭ ♭		

475. The application of syllables to notes, as we have before remarked, is called solmization, which relates to the exercise of the voice.

BY SYLLABLES.

For singing.

♯ ♯ ♯ ♯ ♯	Ascending by Sharps.
do, i, re, i, mi, fa, i, sol, i, la, i, si, do.*	
𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝 𝅝	Sounds.
do, si, e, la, le, sol, se, fa, mi, e, re, ra, do.	Descending by Flats.
♭ ♭ ♭ ♭ ♭	

476. We now have a scale of twelve semitones.

do, i, re, i, mi, fa, i, sol, i, la, i, si, do.

1 2 3 4 5 6 7 8 9 10 11 12

477. In playing an instrument, ♯ C, for instance, is made the same as ♭ D; ♯ D, the same as ♭ E, &c.

A Philosophical inquiry, into the chromatic scale, leads to the conclusion that a sharped note, is raised about four ninths, and that a flatted note is depressed the same.

478. A good voice will produce sharped and flatted notes more perfectly, than most instruments, which are imperfect at best. In tuning the organ, and other instruments, the small distance between

---

* It will be recollected that *i* is pronounced like *ee*; and that *e* is pronounced like *a* in gate.

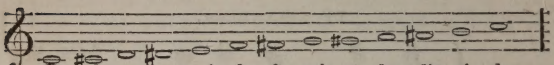
a sharped note and the flatted note above, is divided; so that sharped notes are produced a little too sharp, and the flatted notes a little too flat.

479. The tones, also, are all made the same, which is not strictly correct. These small inaccuracies, however, are scarcely perceptible, and in consequence of thus tempering the tones, and the flatted and sharped notes of the scale, many advantages are gained; such as being able to play tunes in a great variety of keys. See Art. 312.

480. The chromatic scale may now be represented by notes on the staff as follows, and sung by syllables, or played by letters.

CHROMATIC SCALE ASCENDING, BY SHARPS.

Sounds indicated by Notes.



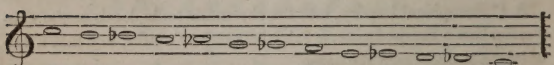
Do, de, re, ri, mi, fa, fi. sol, si, la, li, si, do.

C	C	D	D	E	F	F	G	G	A	A	B	C
1	1	2	2	3	4	4	5	5	6	6	7	8

481. The change from *do* to *di*, &c. enables us to strike the sharped notes with greater ease and certainty. The same is true in regard to the change of syllables, in singing flatted notes.

DESCENDING BY FLATS.

Sounds indicated by Notes.



Do, si, se, la, le, sol, se, fa, mi, me, re, rah, do.

		b		b		b			b		b	
C	B	B	A	A	G	G	F	E	E	D	D	C
8	7	7	6	6	5	5	4	3	3	2	2	1

482. A private scholar should sit down at the piano, beat the time slowly, and striking the sounds indicated by the notes, sing, holding the elementary

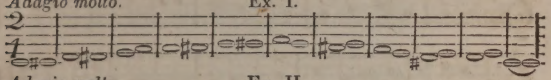
sounds of the syllables firmly, without suffering the least change of the vocal organs, until the time demands that another note should be struck. Thus proceed through the following exercises until each can be sung correctly, without the aid of an instrument.

483. A teacher should pursue a similar course with a school.

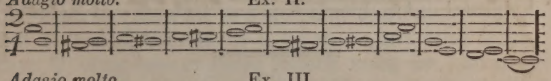
Accidental Sharps.

The following examples are all on the Treble staff.

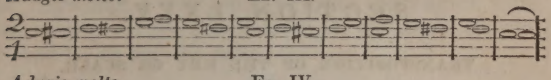
Adagio molto. Ex. I.



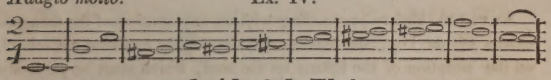
Adagio molto. Ex. II.



Adagio molto. Ex. III.

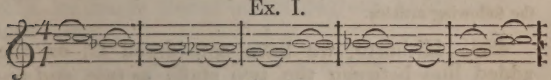


Adagio molto. Ex. IV.

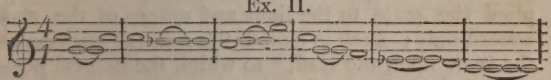


Accidental Flats.

Ex. I.



Ex. II.

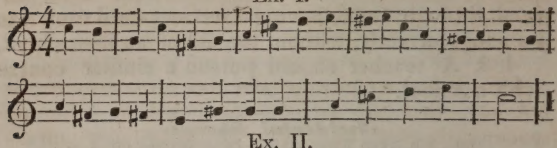


484. Sharps, flats or naturals which occur as in the above and following Ex's. are called ACCIDENTALS. An accidental affects all the notes on the same line or space in the measure, in which it occurs, unless contradicted by another.

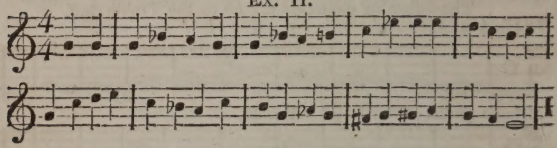
CHROMATIC EXERCISE.

Accidental Sharps, Flats, and Naturals.

Ex. I.



Ex. II.



SECTION LXXV.

TRANSPOSITION OF THE KEY OR SCALE.

ART. 485. Before proceeding with an explanation of the transpositions of the key, the teacher will thoroughly examine the school, on the situation of the letters on the staff, which must be perfectly committed by the learner. He may then study understandingly the following articles.

486. Hitherto, we have considered C, on the added line between the two staffs as one, and applied the scale to the lines and spaces of the staff accordingly; such is called the natural position of the scale upon the staff,* to which the natural position of the gamut or letters correspond.

487. To avoid the monotony which, to a greater or less extent, is a consequence, of singing every

* See Art. 344.

tune from the same pitch, the scale is changed in its position; so that *one*, may be taken on any line or space of the staff. This changing of the scale on the staff, is called TRANSPOSITION; or transposing the scale or key.

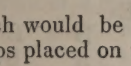
488. When we change the place of *one*, we do not say, that the key is transposed to a line or space of the staff, but rather to the letter which always represents that line or space. Thus, if we take one on the second line, we say that the key is on G.

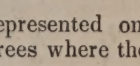
489. The natural order of the scale and letters on the staff, correspond in tones and semitones; but it will be found, that if *one* is taken on any other letter than C, some one or more letters must be elevated or depressed a semitone, to make them agree with the scale. If we take one on D, we must elevate F and C, as may be seen.

Ex.

D	E	♯F	G	A	B	♯C	D
1	2	3	4	5	6	7	8

490. Which would be thus represented on the staff, by sharps placed on the degrees where the letters occur.

TREBLE. 

BASS. 

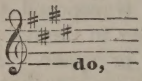
491. When sharps or flats are thus used at the beginning of the staff, they are called the SIGNATURE, because by them we know where one is taken.

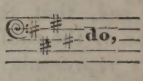
492. If we commence with *one* or *do*, on E, it will be necessary to elevate four letters, VIZ: F, C, G and D, as may be seen.

E	♯F	♯G	A	B	♯C	♯D	E
1	2	3	4	5	6	7	8

493. Which would be expressed on the staff, by sharps placed on the degrees where the sharped letters occur.

Ex.

TREBLE. 

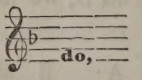
BASS. 

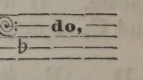
494. If we take *one* or *do*, on F, it will be necessary to flat B only, as may be seen.

F	G	A	♭B	C	D	E	F
1	1	3	4	5	6	7	8

THUS REPRESENTED.

Ex.

TREBLE. 

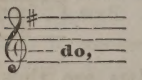
BASS. 

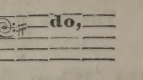
495. Commencing on G, F must be elevated.

Ex.

G	A	B	C	D	E	♯F	G
1	2	3	4	5	6	7	8

THUS EXPRESSED.

TREBLE. 

BASS. 

496. By proceeding, we should find, that taking ONE, or DO, on any other letters than F and G, more than one letter must be elevated or depressed. We therefore, in the first transposition, change the key, to F or G, because in either case, only one letter must be altered; and for which reason F and G are called RELATIVE KEYS to C.

497. The fifth, then, (which is called the *dominant*,) and the fourth, (which is called the *subdominant*) of the natural, or of any key, become the tonics of the nearest related, or of relative keys.

498. Transposing the key into fifths, it is only necessary to use sharps; into fourths, flats.

499. A change of the tonic into less than a fourth or more than a fifth is a transposition into a *foreign* key; because it renders necessary, an immediate change of more than one letter, to preserve the order of tones and semitones.

500. It is quite easy to change from any one key into a relative key, where only one letter is changed; but it becomes more difficult, to change into a key where a number of letters are altered.

501. When, therefore, the key is transposed to a letter which is more than a fifth, or less than a fourth, rendering necessary, an immediate change of several other letters, in order to preserve the order of tones and semitones, the key is said to be transposed, or to modulate into a FOREIGN KEY.

502. The tonic of a relative major key by sharps, is the fifth of a given major key: or, a relative major key, has its tonic, a fifth above a given key. And, a relative major key by flats, has its tonic a fourth above a given key.

SECTION LXXVI.

THE FIRST TRANSPOSITION BY SHARPS, INTO THE KEY OF G.

ART. 503. We shall now proceed to explain the transpositions of the different keys, by sharps, into fifths; taking the fifth, of the last key, for the tonic

of the next, and shall find, that every transposition will add another sharp to the signature; or that each transposition, renders necessary, the alteration of another letter.

We shall next, transpose the key into fourths, by flats; since, by taking the fourth of the last key for the tonic of the next, we shall be under the necessity of altering at each transposition, only one letter.

504. The first transposition, then, will properly be into G, the fifth of the natural key; in which case, it will only be necessary to sharp F, and the signature will be one sharp, or ♯ F.

The teacher writes upon the board.

Ex.

do.

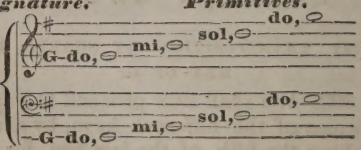
Key of C. Natural position.	5	6	7	1	2		3	4		5
	G	A	B	C	D		E	F		G
Changed into the key of G.	G	A	B	C	D		E	♯F		G
	1	2	3	4	5		6		7	8

do.

505. Thus, we see, that by taking the fifth of the key of C as the tonic, we must sharp F; which is the fourth of the key of C, and becomes the seventh of the key of G.

506. To express therefore, the first transposition, or, that 1, or *do*, is on G, it is only necessary to write a sharp, on the staff where F occurs; and although all the F's must be sharped, yet one sharp will be sufficient.

Ex.



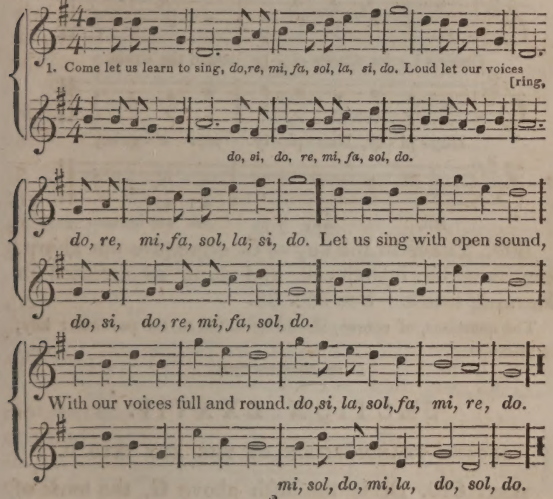
When F is sharp, *do* is on G.

507. The situation of the primitives upon the staff should first be learned; as they occur in singing, oftener than the interpolated notes, to which they serve as guides.

508. The school in two divisions, may now sing the following tune.

THE SCALE. *

May be sung as a First and Second, or as a Tenor and Second.


1. Come let us learn to sing, do, re, mi, fa, sol, la, si, do. Loud let our voices [ring,
do, si, do, re, mi, fa, sol, do.
do, re, mi, fa, sol, la, si, do. Let us sing with open sound,
do, si, do, re, mi, fa, sol, do.
With our voices full and round. do, si, la, sol, fa, mi, re, do.
mi, sol, do, mi, la, do, sol, do.

2

This is the scale so sweet, *do*, &c. Sing it with accent mete, *do*, &c. First ascend in notes so true, Then descend in order too, { *do, si, la,* &c. / *mi, sol, do,* &c. }

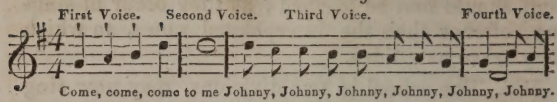
3

Singers should love to sing, *do*, &c. Praise to our heavenly King, *do*, &c. Let us learn his face to seek, Then aloud his praise we'll speak. { *do, si, la,* &c. / *mi, sol, do,* &c. }

* The First part is from the MINSTREL.

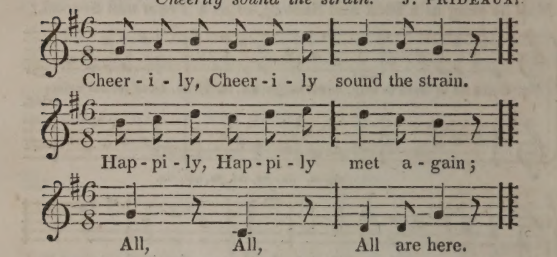
Round for Four Voices.

"Come to me Johnny."



Round for Three Voices.

"Cheerily sound the strain." J. PRIDEAUX.



509. Tunes in the key of G, signature one sharp, can now be introduced and sung as directed in learning tunes. See SEC. 68.

The questions, of course, should be suited to the particular key, in all cases.

SECTION LXXVII.

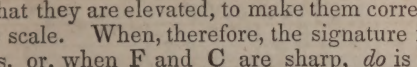
SECOND TRANSPOSITION OF THE KEY INTO D.

ART. 510. D, is the fifth above G, the tonic of the last key. Taking 1 or *do*, on D, it becomes necessary to alter only one letter, or to add only one additional sharp, to the signature, which is ♯ C, as may be seen.

						do.								
Key of G.	D		E		♯F	G		A		B	C		D	
	5		6		7	1		2		3	4		5	
Key of D.	D		E		♯F	G		A		B		♯C	D	
	1		2		3	4		5		6		7	8	
	do.													

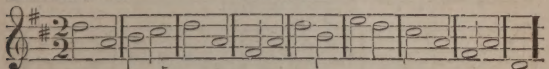
511. Two of the letters are now changed from their natural order viz: F and C, to ♯F and ♯C. The signature then, will be two sharps, placed on the degrees of the staff where F and C occur, to indicate that they are elevated, to make them correspond to the scale. When, therefore, the signature is two sharps, or, when F and C are sharp, *do* is on D.

Thus expressed on the staff.

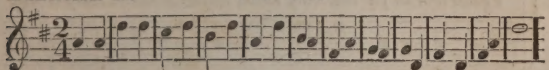


The teacher will be very careful, to see that the time is beat correctly.

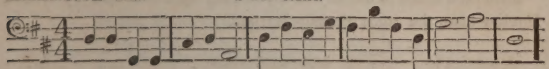
EXERCISE I. FOR ALL.



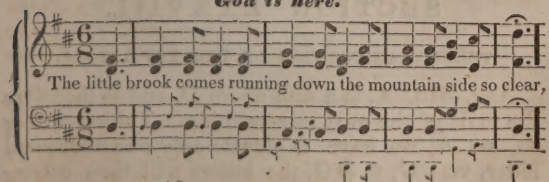
EXERCISE II. FOR ALL.

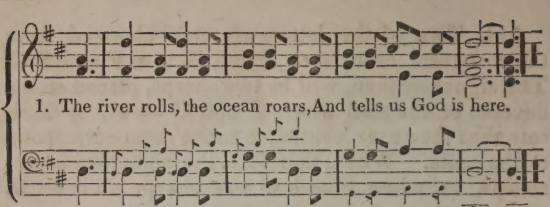


EXERCISE III. FOR ALL.

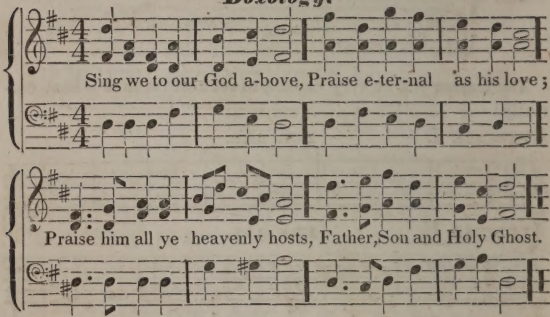


God is here.




1. The river rolls, the ocean roars, And tells us God is here.
2. The plants that grow, the stars that shine, The friends who love us dear;
The birds that sing, the lofty pine, All tell us God is here.

512. The following doxology, may be sung as a first and second, with the bass.



Introduce tunes in the key of D, singing by notes and by words. Review also, the tunes already learned.

SECTION LXXVIII.

THIRD TRANSPOSITION OF THE KEY INTO A.

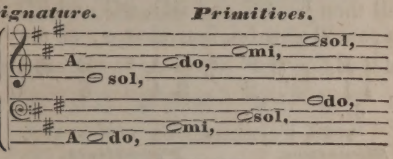
ART. 513. A, is a fifth above D, and is therefore the tonic of the next transposition. Taking one or *do*, on A, we have to elevate only one additional letter, viz: G, to ♯ G, the letters will then correspond to the scale, as may be seen.

	Ex.			*do.*					
Key of D.	A	B	♯C	D	E	♯F	G	A	
	5	6	7	1	2	3	4	5	
Key of A.	A	B	♯C	D	E	♯F	♯G	A	
	1	2	3	4	5	6	7	8	

do.

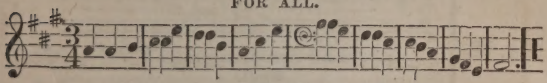
514. Thus we find, that in every case, we necessarily sharp the fourth of the old or last key, which becomes, the seventh of the next key. And when **1** or *do* is on A, the signature becomes three sharps.

THUS EXPRESSED ON THE STAFF.

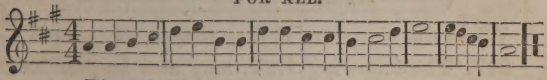


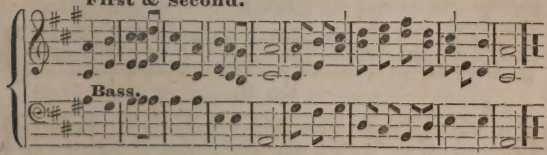
515. EXERCISES.

FOR ALL.



FOR ALL.





Tunes in three sharps, may now be introduced. When a sharp is added to the signature, it always means, that the letter on which the sharp is placed, is to be elevated in every scale.

Sing now the greater part of the time by syllables; occasionally by figures.

SECTION LXXIX.

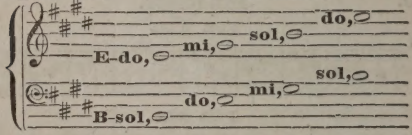
FOURTH TRANSPOSITION OF THE KEY INTO E.

ART. 516. E, is a fifth above the tonic of the last key, and is therefore taken as one of the next key. Taking 1 or *do* on E, we must elevate one additional letter, viz: D, to ♯D. The sharped letters will then be, ♯F and ♯C, ♯G and ♯D; and the signature will now be, four sharps; as may be seen.

Key of E.	E	♯F	♯G	A	B	♯C	♯D	E
	1	2	3	4	5	6	7	8
	do,							

THUS EXPRESSED ON THE STAFF.

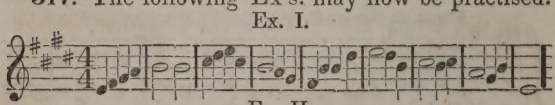
Ex. II.



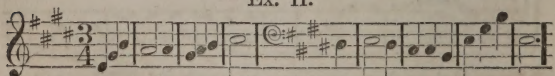
When the signature is four sharps, *do* is on **E**.

517. The following Ex's. may now be practised.

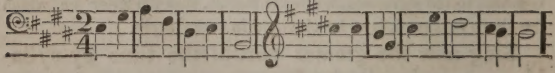
Ex. I.



Ex. II.



Ex. III.



518. Tunes in four sharps, may now be introduced. If more than four sharps are used, the tonics will be as explained in the next section.

SECTION LXXX.

THE THREE REMAINING TRANSPOSITIONS, WITH EX'S. FOR PRACTISE IN DIFFERENT KEYS.

Fifth Transposition into B.

ART. 519. A ♯ is added to the signature, which now becomes five sharps.

B is the fifth of the tonic of four sharps, and therefore becomes the tonic of the next key.

Key of B.

B	♯C	♯D	E	♯F	♯G	♯A	B
1	2	3	4	5	6	7	8
do,							

When the signature is five sharps, *do* is on B.

Sixth Transposition into ♯ F.

520. Signature six Sharps.

♯ F is the fifth of the tonic of five sharps.

Key of ♯ F.

♯F	♯C	♯A	B	♯C	♯D	♯E	♯F
1	2	3	4	5	6	7	8
do,							

In this key ♯ E is added to the signature, making it six sharps; then *do* is on F ♯.

Seventh Transposition into ♯ C.

521. Signature seven sharps.

♯ C is the fifth of the tonic of six Sharps.

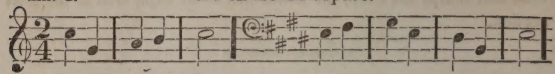
Key of ♯ C.

♯C	♯D	♯E	♯F	♯G	♯A	♯B	♯C
1	2	3	4	5	6	7	8
do,							

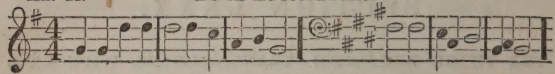
In this key the syllables are applied the same as in the natural key.

522. Miscellaneous Examples for practice.

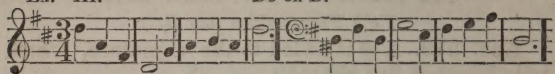
Ex. I. Do on the third space.



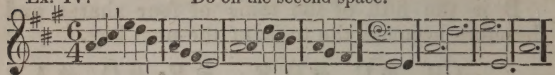
Ex. II. Do on the second line.



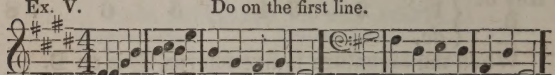
Ex. III. Do on D.



Ex. IV. Do on the second space.



Ex. V. Do on the first line.



Similar Ex's may be written on the board.

SECTION LXXXI.

SUMMARY OF TRANSPOSITIONS AND THEIR TONICS.

523. The learner will commit the following summary to memory.

TRANSPOSITIONS.	SHARPED LETTERS.	TONICS.
First,	When F is sharp,	*do* is on G.
Second,	" F & C	are sharped, " " " D.
Third,	" F, C & G	" " " " " A.
Fourth,	" F, C, G & D	" " " " " E.
Fifth,	" F, C, G, D & A	" " " " " B.
Sixth,	" F, C, G, D, A & E	" " " " " F ♯
Seventh,	" F, C, G, D, A, E & B	" " " " " C ♯

OR,

524.

Signature one sharp,	1 ♯	*do* is on C.
"	2 ♯	" " " D.
"	3 ♯	" " " A.
"	4 ♯	" " " E.
"	5 ♯	" " " B.
"	6 ♯	" " " F ♯
"	7 ♯	" " " C ♯

525. The teacher will often examine the school as follows. First, according to the summary as first exhibited. He says, "In the first transposition when F is sharp?" (School) "*do* is on G." And thus proceeds through the other transpositions.

526. The subject of transposition by sharps, is then reviewed in a still more laconic style. He says, "One sharp?" (school) "*do* is on G." "Two sharps?" (school) "D," &c.

SECTION LXXXII.

TRANSPOSITION OF THE KEY BY FLATS INTO FOURTHS.

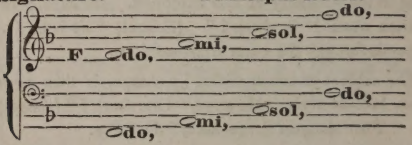
ART. 527. From the natural key C, we commenced transposing by sharps, taking the dominant or fifth of one key for the tonic of the next, until we had elevated one by one, every letter of the gamut. We commence transposing the key by flats, by taking the fourth of the natural key, F, its sub-dominant, and shall thus proceed, making the fourth or sub-dominant of one key, the tonic of the next, until we have changed every letter of the gamut by flats.

First Transposition by Flats into F.

528. In transposing the key by sharps, the sharp fourth of one key becomes the seventh of the next key. In transposing the key by flats, the flat seventh of one key becomes the fourth of the next. In the key of F, the signature will be one flat, or B♭.

Natural Key.	C	D	E	F	G	A	B	C
	1	2	3	4	5	6	7	8
	do,							
Key of F.	F	G	A	B♭	C	D	E	F
	1	2	3	4	5	6	7	8
	do,							

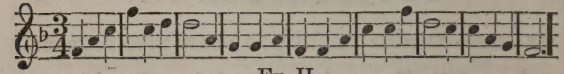
529. THUS EXPRESSED ON THE STAFF.



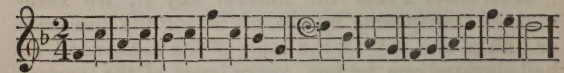
When B, is flat, *do* is on F.

EXERCISES FOR PRACTICE.

530. Ex. I.

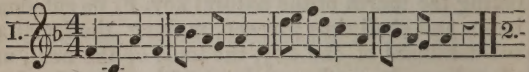


Ex. II.

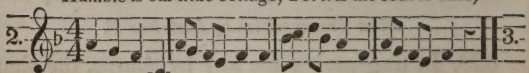


531. ***Round for Three Voices.***

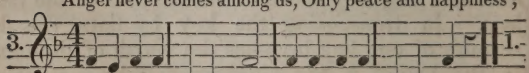
FROM THE MINSTREL.



Humble is our little cottage, Yet it is the seat of bliss,



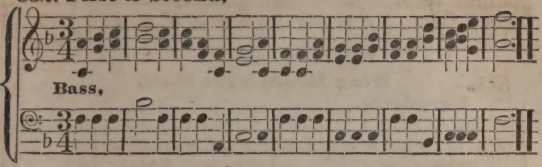
Anger never comes among us, Only peace and happiness;



Kindness there you always see, And the sweetest harmony.

Introduce tunes in one flat.

532. First & Second,



SECTION LXXXIII.

SECOND TRANSPOSITION BY FLATS INTO B ♭

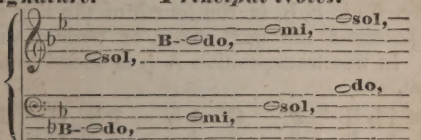
ART. 533. B ♭ is the fourth of the key of F, it therefore becomes the tonic of the next key.

Key of B ♭	B ♭	C	D	E ♭	F	G	A	B ♭
	1	2	3	4	5	6	7	8
	do,							

534. E ♭ will now be added to the signature.

THUS REPRESENTED ON THE STAFF.

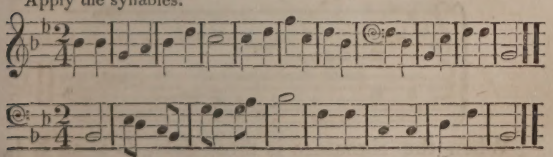
Signature. ***Principal Notes.***

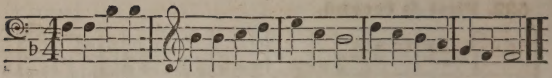


When B and E are flat, *do* is on B ♭

EXERCISES FOR PRACTICE.

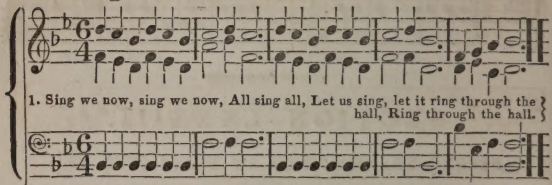
Apply the syllables.





535. ***Ring through the Hall.***

Larghetto.



1. Sing we now, sing we now, All sing all, Let us sing, let it ring through the hall, Ring through the hall.

2. Let them fill, let them fill, voices all; Let them fill, let them fill all the hall, All fill the hall.

3. Raise the sound, raise the sound, voices all; Let us sing, let it ring, Through the hall, Ring through the hall.

Introduce tunes in two flats.

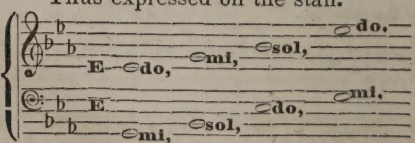
SECTION LXXXIV.

THIRD TRANSPOSITION INTO E ♭

ART. 536. E ♭, is the fourth of the key of B ♭ and becomes the next tonic, or tonic of the next key. In this transposition A ♭ is added to the signature.

Key of ♭E.	♭E	F	G	A♭	B♭	C	D	E♭
	1	2	3	4	5	6	7	8
	do,							

Thus expressed on the staff.

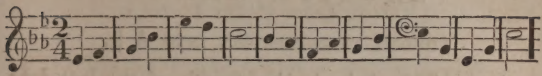


When the signature is three flats, *do* is on E ♭.

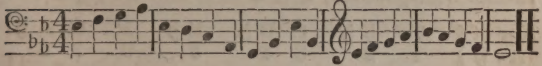
537. EXERCISES FOR PRACTICE.

Apply the syllables.

Ex. I.



Ex. II.

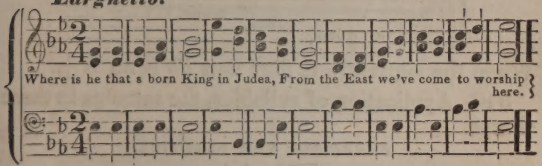


Sing tunes in three flats.

538. The following tune may be sung as a first and second, with the bass.

THE MAGI.

Larghetto.



Herod.

Go, and when ye find, bring me word most true;
For I wish to go and worship too.

The Angel.

Wise men heed him not; home go on your way,
Herod e'en would kill the child to-day.

To Joseph and Mary.

Take the child and go, down to Egypt, there
And securely rest till I appear.

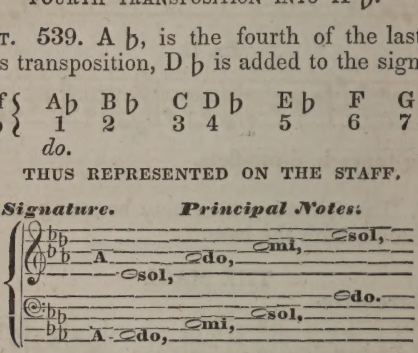
SECTION LXXXV.

FOURTH TRANSPOSITION INTO A ♭.

ART. 539. A ♭, is the fourth of the last key. In this transposition, D ♭ is added to the signature.

Key of A. ♭	A♭	B♭	C	D♭	E♭	F	G	A♭
	1	2	3	4	5	6	7	8
	do.							

THUS REPRESENTED ON THE STAFF.

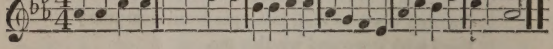


When the signature is four flats *do* is on A ♭.

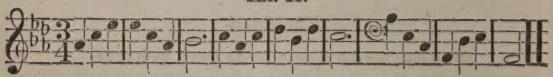
540. Application of syllables, the same as in three sharps.

EXERCISES FOR PRACTICE.

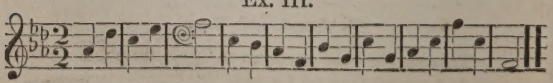
Ex. I.



Ex. II.



Ex. III.



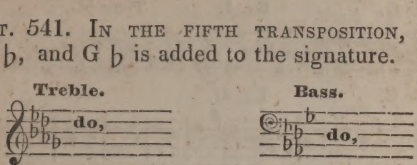
Sing tunes in four flats.

SECTION LXXXVI.

FIFTH, SIXTH AND SEVENTH TRANSPOSITIONS.

ART. 541. IN THE FIFTH TRANSPOSITION, *do* is on D ♭, and G ♭ is added to the signature.

Ex.

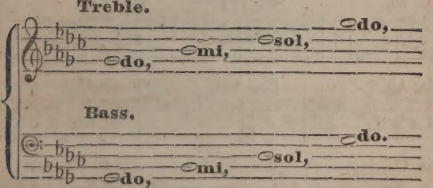


Here the application of syllables is the same as in two sharps.

542. The transposition into five, six and seven flats may be illustrated by writing and comparing the scale and gamut.

SIXTH TRANSPOSITION INTO G ♭.

543. Signature six flats, E ♭ added.

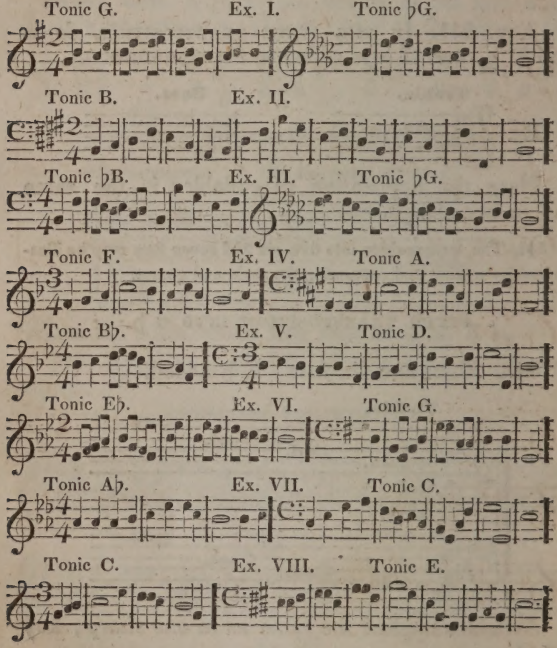


Syllables applied the same as in one sharp; key of G.

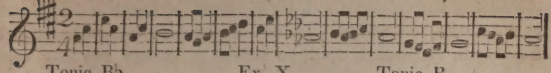
544. In seven flats, the tonic is C ♭. Syllables applied the same as in the natural Key.

MISCELLANEOUS PRACTICE IN DIFFERENT KEYS.

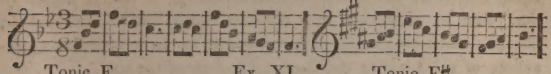
ART. 545. Practising the following and similar Ex's, scholars will probably become familiar with the application of the syllables, in different keys, faster than in any other way.



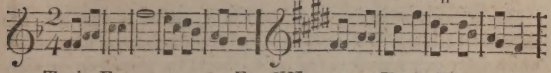
Tonic A. Ex. IX. Tonic A♭.



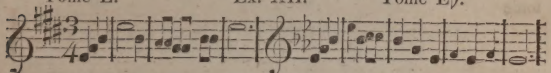
Tonic B♭. Ex. X. Tonic B.



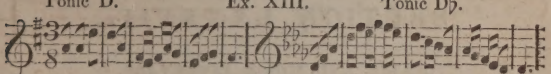
Tonic F. Ex. XI. Tonic F♯.



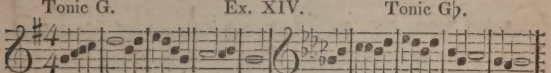
Tonic E. Ex. XII. Tonic E♭.



Tonic D. Ex. XIII. Tonic D♭.

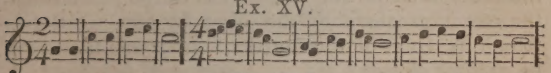


Tonic G. Ex. XIV. Tonic G♭.

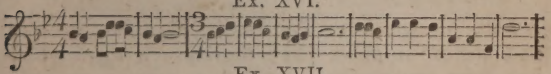


546. CHANGE OF TIME OR MEASURE.

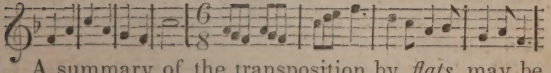
Ex. XV.



Ex. XVI.



Ex. XVII.



A summary of the transposition by *flats* may be written, similar to that in ART. 523, by changing letters, sharps, &c.

547. The above Ex. may be sung without the aid of an instrument. But while in different keys, the syllables are applied to the

same, lines and spaces of the staff: it must be remembered, that the pitch always changes with the signature, although in the present case, of this, no notice is taken. The change being into a half tone higher or lower, it would be difficult to change and sing correctly; besides, the object in such exercises, is *not* to accustom the voice to modulate into different keys, but to associate in the mind, such keys in the different parts, as have a similar application of syllables, to the lines and spaces of the staff.

548. If instruments are used, Ex's in A, (three sharps) and A ♭ (four flats); also in E (four sharps) and E ♭ (three flats); and others which differ only a semitone in pitch, should be played on the same tonic

SECTION LXXXVII.

MAJOR AND MINOR INTERVALS.

ART. 549. We have already observed, that from 1 to 3, for instance, and from 2 to 4, were intervals of a third. From 1 to 4, and from 4 to 7, are also intervals of a fourth; but, of the thirds just named, the one is greater than the other, by one semitone; which is true of the fourths. Intervals then may be greater or less.

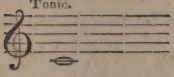
550. MAJOR from the Latin, signifies *greater*, and MINOR signifies *less;* therefore a third which has four semitones, is called a greater, or major third, one having only three semitones is called a minor third.

The diatonic scale, then, is composed of Major and minor intervals.

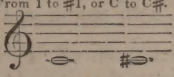
The terms *major* and *minor*, are, however, more generally used with particular reference to the thirds of the scale.

551. The intervals of the scale are as follows. First, the

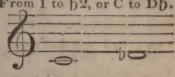
Unison.
Tonic.



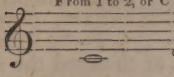
The Sharp Second.
From 1 to ♯1, or C to C♯.



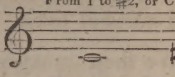
The Flat Second.
From 1 to ♭2, or C to D♭.



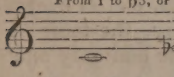
The Natural or Perfect Second.
From 1 to 2, or C to D.



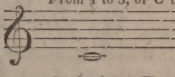
The Sharp Second.
From 1 to ♯2, or C to D♯.



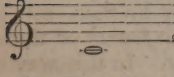
The Minor Third.
From 1 to ♭3, or C to ♭E.



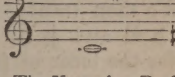
The Perfect, Nat. or Major Third.
From 1 to 3, or C to E.



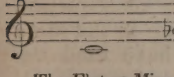
Nat. or Perfect Fourth.
From 1 to 4, or C to F.



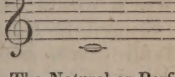
The Sharp Fourth.
From 1 to ♯4, or C to F♯.



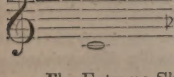
The Flat or Imperfect Fifth.
From 1 to ♭5, or C to G♭.



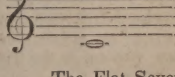
The Natural or Perfect Fifth.
From 1 to 5, or C to G.



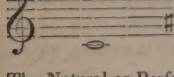
The Flat or Minor Sixth.
From 1 to ♭ 6, or C to A♭.



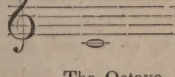
The Natural or Perfect Sixth.
From 1 to 6, or C to A.



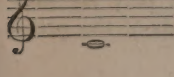
The Extreme Sharp Sixth.
From 1 to ♯6, or C to A♯.



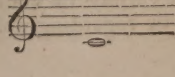
The Flat Seventh.
From 1 to ♭7, or C to B♭.



The Natural or Perfect Seventh.
From 1 to 7, or C to B.



The Octave.
From 1 to 8, or C to C.



SECTION LXXXVIII.

MAJOR AND MINOR SCALES.

ART. 552. We commenced singing tunes, taking 1 or *do*, on C; where the sounds of the scale corresponded with the letters or gamut. Such tunes we called *natural tunes*.

553. We then transposed the key, or changed the situation of the scale on the staff, by means of sharps, taking 1 on G, D, A and E, &c. in every case making the *fifth* of the last key, the tonic of the next; which made it necessary to add only one additional sharp in each key.

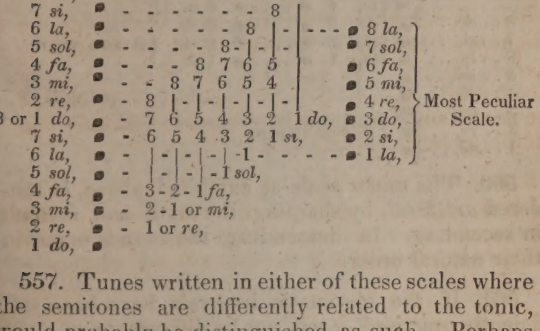
554. We then transposed the key by flats, into F, ♭ B, ♭ E and ♭ A. taking the *fourth* of the last key for the tonic of the new key. In this way the taste is gratified and the disagreeable monotony avoided, which would be a necessary consequence, were we obliged to sing every thing in the same key. In all cases, however, we have used the scale, which we first demonstrated, without any alterations, in the order of tones and semitones, obtaining variety by transpositions.

555. Tunes written in the triad, would be readily distinguished from the genuine Scotch Airs, which are written in the Scotch scale, having no semitones. And such Airs, are as easily distinguished from tunes which embrace all the sounds of the present scale. It is *the peculiarity of the scale then, in which music is written,* which gives to it a peculiarity of character.

556. A variety of different scales may be constructed, by regarding different sounds of the pres-

ent scale, as 1. The following illustration may now be exhibited. The teacher can first sing the different scales, marking with considerable force, the semitones, then each scale may be separately sung by the school, by which they will be easily led to see, that it is the situation of the semitones, which makes each scale peculiar.

Illustration of Different Scales.



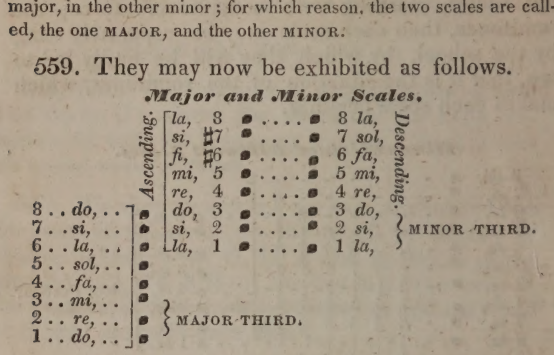
557. Tunes written in either of these scales where the semitones are differently related to the tonic, would probably be distinguished, as such. Perhaps the most peculiar scale, is that which commences on the *sixth* of the first scale. The syllables in this scale remain the same to the same sounds, as in the first scale; while the numerals, in their application to the sounds, are changed; six being taken as one, in order to reckon the intervals from *la*, which becomes the fundamental, or the 1, of this new scale. The first scale and the one commencing on its sixth, are all that are used.

558. The teacher can sing or play a voluntary or some Air in each of these scales, marking with peculiar distinctness, and considerable force, the thirds, to which the attention of the school being

called, it will soon be perceived that it is the third, which constitutes the peculiar characteristic of each scale. In one, the third being major, in the other minor; for which reason, the two scales are called, the one MAJOR, and the other MINOR.

559. They may now be exhibited as follows.

Major and Minor Scales.

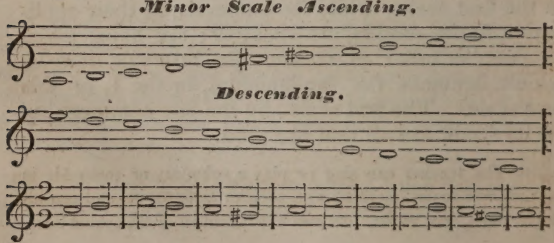


560. The minor scale as exhibited above, is rendered *artificial*, by sharping the sixth and seventh in ascending. In descending, the sounds occur in their natural order.

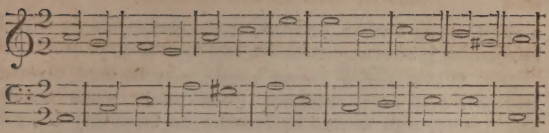
561. If the chromatic intervals have been sufficiently practised, it will not be difficult to sing the minor scale correctly.

The minor scale may now be written on the staff for practice.

Minor Scale Ascending.



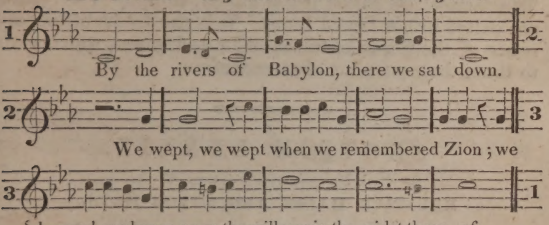
Descending.



It will be best in common schools, to learn a *few* minor tunes perfectly.

Let the minor scale be frequently practised.

ROUND. By the Rivers of Babylon.


1
2
3
By the rivers of Babylon, there we sat down.
We wept, we wept when we remembered Zion ; we
hanged our harps upon the willows in the midst there - of.

562. Minor keyed music, or music written in the minor scale, is by far the most exquisite and sentimental. While it is best adapted to expressions of grief, and pathetic emotions; it may elevate to the highest pitch, feelings of holy joy. The most pious emotions seem to be more satisfactorily expressed in minor strains.

It must be a stupid mind and an uncultivated taste, the more tender sensibilities of which, are not pleasantly excited by good minor music.

563. Minor music was considerably more used in primitive ages, than at present; not because it is not as much admired by persons of refined taste, but because of the very great niceness of its chords, and of its being more difficult to perform correctly. It is not unlike some very highly finished and ingenious piece of machinery, which when put together by an experienced mechanic, operates with great accuracy and affords inexpressible delight, but which if set in operation by a less skillful workman, and

a single cogg broken, or bent, or the most simple wheel misplaced, produces confusion, and fails to gratify.

564. While major keyed music, may be bold, joyous, sprightly and even sublime; good minor music is soft and lovely, and seems to breathe an unearthly delight into the soul.

565. Tunes written in the major scale, usually end on DO.

Tunes written in the minor scale usually end on LA. The former, are called major keyed tunes. The latter are called minor keyed tunes. It is the frequent occurrence of the thirds in tunes major and minor, which give to them their peculiar characteristics.

SECTION LXXXIX.

RELATIVE MAJOR AND MINOR KEYS.

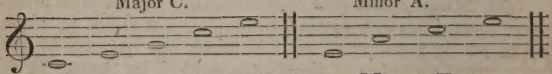
ART. 566. Every major, has its relative minor key, which is based upon the sixth of the major. And every minor has its relative major key, which is based on the third of the minor.

MAJOR AND RELATIVE MINOR TONICS.

567. Natural tunes have a major tonic on C, and a minor tonic on A.

PRIMITIVES.

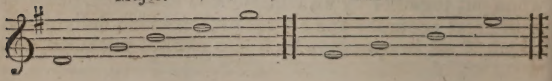
Major C. Minor A.



Key of G, and Relative Minor E.

PRIMITIVES.

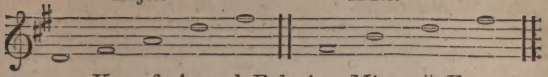
Major. Minor.



Key of D, and Relative Minor B.

PRIMITIVES.

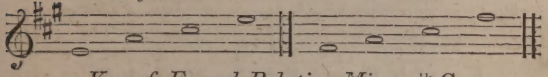
Major. Minor.



Key of A, and Relative Minor ♯ F.

PRIMITIVES.

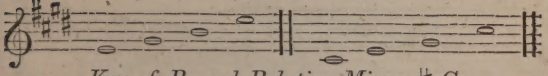
Major. Minor.



Key of E, and Relative Minor ♯ C.

PRIMITIVES.

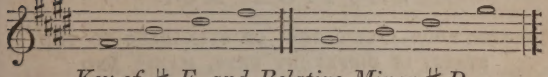
Major. Minor.



Key of B. and Relative Minor ♯ G.

PRIMITIVES.

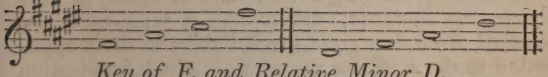
Major. Minor.



Key of ♯ F, and Relative Minor ♯ D.

PRIMITIVES.

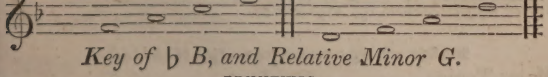
Major. Minor.



Key of F, and Relative Minor D.

PRIMITIVES.

Major. Minor.



Key of ♭ B, and Relative Minor G.

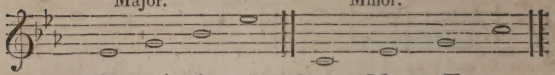
PRIMITIVES.

Major. Minor.

Key of ♭ E, and Relative Minor C.

PRIMITIVES.

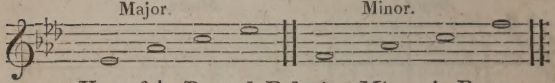
Major. Minor.



Key of ♭ A, and Relative Minor F.

PRIMITIVES.

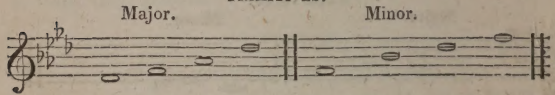
Major. Minor.



Key of ♭ D, and Relative Minor ♭ B.

PRIMITIVES.

Major. Minor.



SECTION XC.

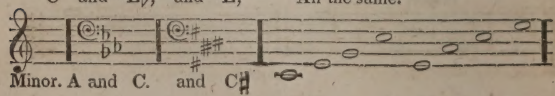
SYNONYMOUS APPLICATION OF SYLLABLES TO THE STAFF, IN DIFFERENT KEYS, MAJOR AND MINOR, IN THE TREBLE AND BASS.

ART. 568. Although the tonic of tunes in four sharps, for instance, differs half a tone from the tonic in three flats; yet the syllables in their application to the staff are the same. Such application of syllables in different keys and different parts to the same line or space of the staff, we call *Synonymous application of Syllables.*

Table of Synonymous Application.

Major Tonics. No. 1.

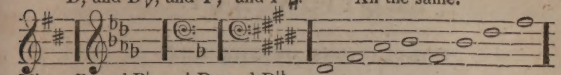
C and E♭, and E, All the same.



Minor. A and C. and C♯

Major Tonics. No. 2.

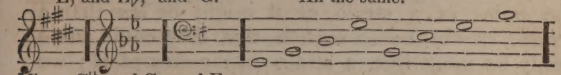
D, and D♭, and F, and F♯. All the same.



Minor. B, and B♭ and D, and D♯.

Major. No. 3.

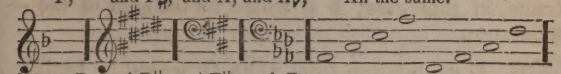
E, and E♭, and G. All the same.



Minor. C♯, and C, and E.

Major. No. 4.

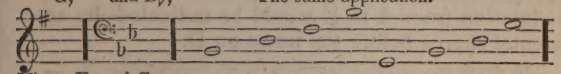
F, and F♯, and A, and A♭, All the same.



Minor, D, and D♯, and F♯, and F.

Major. No. 5.

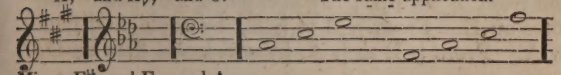
G, and B♭, The same application.



Minor. E, and G.

Major. No. 6.

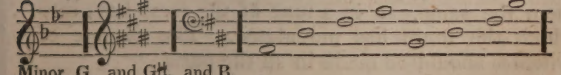
A, and A♭, and C. The same application.



Minor. F♯, and F, and A.

Major. No. 7.

B♭, and B, and D. The same application.



Minor. G, and G♯, and B.

SECTION XCI.

MODULATIONS OF THE KEY.

ART. 569. The key is said to modulate, when in the same tune or piece, it changes for several measures into another key. If, for instance, in a natural tune, the notes of a strain, or it might be less than a strain, should be so written, that they could more easily be sung like a strain in the key of G; we should say that the key had modulated into that key. Such a modulation would be indicated by accidental sharps, placed before notes which occurred upon F. Hence, in this case, F ♯ would be the sign of the modulation.

570. A modulation from G to D, would be indicated by accidental sharps before notes written on C, which would indicate a tonic on D. From D to A, by accidental sharps before notes on G. A modulation from A to E would be indicated by accidental sharps before the notes on D.

571. A modulation from the natural key into F, its fourth above, or fifth below, would be indicated by accidental flats, before notes on B. A modulation from F to ♭ B; by accidental flats before the notes on E. From ♭ B to ♭ E, by accidental flats on A. From ♭ E to ♭ A, by accidental flats on D.

572. When a modulation takes place, and continues for a strain, as it may be more or less, it is the better way to change the syllables, and call them the same, as in a tune of the same key, into which the tonic has modulated. The change of syllables should be made in all the parts.

573. A modulation may be known by the harmony; may be distinguished by the ear, the change being evident; and generally, by the accidentals.

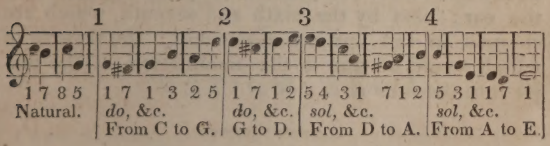
574. In the signature, no notice is taken of a modulation, since, though the key may modulate into relative major or minor, and even into foreign keys, as a general rule, it changes, or modulates back into the original key.

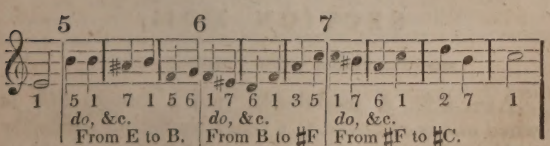
575. The use of modulation is, to afford variety and relieve the ear from a disagreeable sameness which could hardly be avoided, were the key not to change in a long piece. The key modulates upwards into fifths by the use of sharps, and downwards into fifths by the use of flats.

Sometimes the change of syllables may be made more easily, directly before the modulating note. At other times it will be necessary to make the change several measures previous.

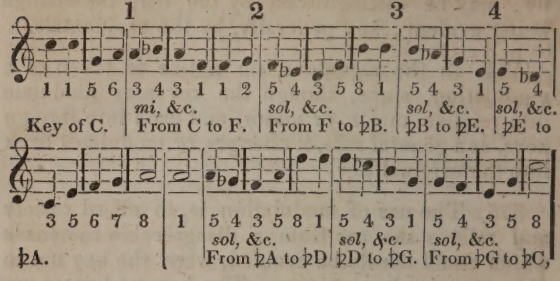
576. Some Examples will illustrate what has now been said.

Modulations into Relative Keys by Sharps.

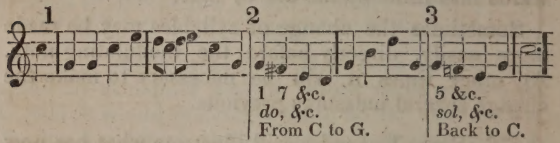




577. ***Modulations into Relative Keys, by Flats.***


1 2 3 4
1 1 5 6 | 3 4 3 1 1 2 | 5 4 3 5 8 1 | 5 4 3 1 | 5 4
mi, &c. | sol, &c. | sol, &c. | sol, &c.
Key of C. | From C to F. | From F to ♭B. | ♭B to ♭E. | ♭E to
3 5 6 7 8 | 1 | 5 4 3 5 8 1 | 5 4 3 1 | 5 4 3 5 8
sol, &c. | sol, &c. | sol, &c.
♭A. | From ♭A to ♭D | ♭D to ♭G. | From ♭G to ♭C,

578. When a relative key modulates back to the original key, a ♮ natural indicates the change.



579. Tunes often change or modulate from the major to the minor key, and *vice versa*. Modulations into the minor, are readily distinguished by the ear; also by the sixth and seventh, which are sharped in the upward movement; the reverse of which would be true in the modulation of the major into the minor.

SECTION XCII.

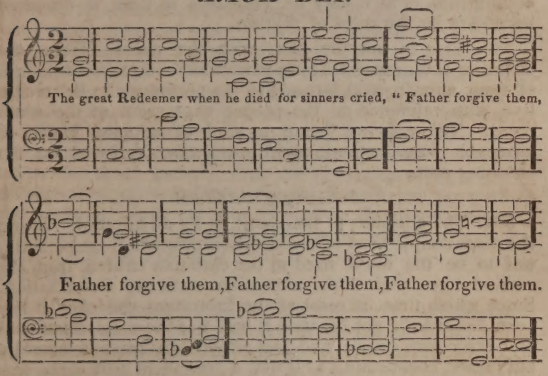
MODULATIONS INTO FOREIGN KEYS.

ART. 580. A modulation into a foreign key, is when *one* is removed to a letter, rendering necessary an immediate alteration of several letters, as would be

the case in changing the key or tonic from C to ♭ E, or from F to A, or from D, the key of two sharps to ♭ A, the key of four flats. Such modulations seldom occur, and are only introduced, to produce a peculiar effect.

581. The following tune combines nearly all that has been said upon the subject of modulation.

AMOR DEI.


The great Redeemer when he died for sinners cried, "Father forgive them,
Father forgive them, Father forgive them, Father forgive them.

SECTION XCIII.

A FEW REMARKS UPON THE GENERAL CHARACTER, STRUCTURE AND APPROPRIATENESS OF CHANTS, AS A PART OF CHRISTIAN WORSHIP; ALSO, A CONCISE AND EASY METHOD OF TEACHING CHANTS, TO SINGING SCHOOLS AND CHOIRS.

Two kinds of Music.

ART. 582 All kinds of music, may be regarded as coming under two general divisions. *First*, the music which is reduced to measure and time. *Second*, chanting music, which is a kind of musical recitative. The latter is more properly

the music of nature in its simple form. The former is artificial. While in some respects measured music, affords more variety and expression, in others, it fetters the performer, confining him to prescribed limits, often rendering accent necessary, when the sentiment forbids; making prominent and emphatic, words, which should be thrown into the shade or passed with little notice. Each part of the measure *must* have its amount of time, or the rhythm is destroyed, and the words, whether important or not, come in for an equal share, with those which are most so. This kind of forced equilibrium, or as it may be, emphasis in time is rendered necessary by the rules of rhythm.

583. This is not the case with the chant. Here, the chanting note, expressing no particular comparative length of time, affords great latitude to the performer in the recitative, with reference to the proper expression of the sentiment. The cadence being a kind of stopping place, or agreeable close for the thought previously expressed on the chanting note.

Antiquity of the Chant.

584. The antiquity of the chant, is by all allowed. Being the most simple kind of musical composition, it long continued to be the music used in the christian church, from the earliest ages, with little alteration until the Reformation. Since which time, in most of the Protestant churches, it has been discarded: not because it was *not* the most devotional and expressive music, and best adapted to christian worship, but rather, constituting as it did, a prominent part of the service of the mother church, by many, for this unsound reason was undervalued. And besides, the Protestant churches, in throwing off many of the unmeaning and expensive rites, banished the use of the organ, and with that, a chief support, fell the chant. It seems to be a consequence in all reforms that while, as it may be, great evils are avoided or prevented, others of a less magnitude, are sure to follow the course pursued. This results from the extreme difficulty there is, in extracting the tares from the wheat, without injuring that which we wish to preserve. In banishing the organ and rejecting the chant, two important auxiliaries in the service of the sanctuary, were cast off. The organ, however, is being restored in nearly all the christian churches, and it is to be hoped, that the sublime and heavenly strains of the chant, in its original purity and simplicity, will again

be heard in the worship of the Most High. In melodies similar to those of the primitive chants, the assembled tribes of the Holy Land, in the days of king David and Solomon, were accustomed to praise Him, whose presence filled the Temple.

585. The prejudices in the minds of some against the introduction of chants, as a part of the worship of the sanctuary, founded as it is, in most cases, upon the simple fact, that it is made so prominent in the service of a certain denomination, all of whose forms and ceremonies are not approved, is certainly quite absurd. For a similar reason, a man might refuse to wear a coat of a certain color, because another whose ways were offensive, chose a similar color for his whole suit. The question is *not* so much what others do, or how they do it, but rather, what just means will effectually promote the object in view, and in the worship of the Deity, what mode or manner, will be productive of the most devotional feeling, and have the greatest tendency to make the heart better. May the time soon come, when in consequence of systematic general instruction, the "whole congregation" will be able to join in the lofty chorus—now listen to the more perfect performance of well disciplined choirs, and now unite to chant the high praises of Jehovah.

586. The chant is happily adapted to devotional exercises. The harmony is usually of the most simple kind. The movement slow, with an occasional modulation which in some cases is truly grand. The sentiment is certainly the most pure, exalted and sublime, being the words of inspiration. The harmony, unloaded of the superfluities of choral music, (which too often attracts the attention more than the sentiment) sweet and subduing, becomes a vehicle for divine truth, which through its means, finds access to the heart.

General Character and Structure of Chants.

587. Chants are usually single or double. The first strain of the single chant, has the first measure filled with a whole note, which is called the chanting note. Upon this, the recitative commences and continues until the sentiment demands a cadence. The cadence includes two measures, usually of two half notes in one, and a whole note in the other. This makes out the first strain of the chant.

588. The second strain has also a chanting note, and a cadence of three measures, two of which are filled, usually, with half-notes, and the last with a whole note.

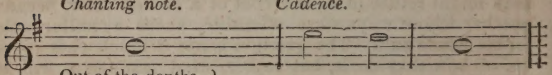
589. The difference between a single and a double chant, is not more than that between a double and single tune in Common Metre.

The best manner of Teaching Chants.

590. The teaching of chants may be rendered very simple, by the teachers writing on the board an example like the following:

FIRST STRAIN.

Chanting note. *Cadence.*

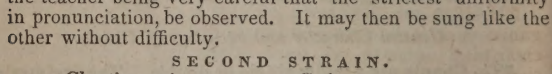


591. Pointing out the chanting note, and giving the passage immediately under it, or a similar one, he first sings the recitative himself, marking with great distinctness the accented syllables—the time rather slower than in common reading, until he comes to the cadencé, which should be sung in the time of the same number of notes, in the first variety of double measure, slower or faster as the sentiment may indicate. The last note of the cadence, may be prolonged, or cut short, in accordance with proper expression. The words should then be read, then sung by the school.

592. The second strain may then be written with a cadence of three measures, as follows, and sung by the teacher as was the other, after having written out the words, or having pronounced them correctly. The school then, all together distinctly read the words, pronouncing and articulating, with great accuracy, every syllable and letter; the teacher being very careful that the strictest uniformity in pronunciation, be observed. It may then be sung like the other without difficulty.

SECOND STRAIN.

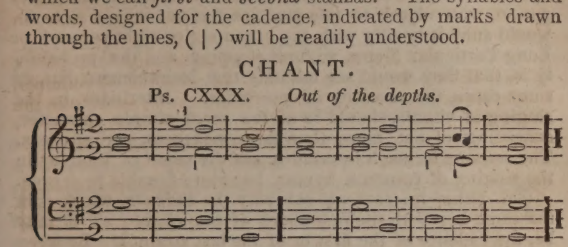
Chanting note. *Cadence.*



593. The two strains may now be written together, with a bass and second accompaniment, which is the form of a single chant of three parts. The words for the first and second strains may be grouped together, and numbered 1, 2, &c. which we call *first* and *second* stanzas. The syllables and words, designed for the cadence, indicated by marks drawn through the lines, (|) will be readily understood.

CHANT.

Ps. CXXX. *Out of the depths.*



1. Out of the depths - have I cried - unto | thee, O | Lord.
Lord, hear my voice; - let thine ears be attentive - to the | voice of | my suppli- | cations.
2. If thou, Lord, shouldst mark iniquities, O Lord, | who shall | stand?
But there is forgiveness - with | thee that | thou mayest be | feared.
3. I wait for thee Lord, my soul doth wait, and in his | word do I | hope.
My soul waiteth for the Lord - more than they that watch for the morning; I say, more than | they that | watch for the | morning.
4. Let Israel hope in the Lord: for with the Lord is mercy, and with him is | plenteous re- | demption.
And he shall redeem | Israel from | all his in- | iquities.

The Use of Instruments in Chanting.

594. If the chant is to be learned with an organ, the organist may first play it through, once or twice, that the choir may get a general idea of the movement and progression of the different chords. When played in connection with the choir, the chanting chord should be held, without variation, until the sentiment demands a cadence, which should be played, like so many measures in the same variety of measure in a common tune. If other instruments are used, they should be played the same, or in a manner as nearly the same as possible.

Interludes.

595. It is the practice of some to play no interludes between the different stanzas of the chant. Some persons are even opposed to interludes between the verses of a common hymn. It would be well that such individuals in a congregation, who object to this practice, * if not obliged so to do, would submit to sing with the organ six or eight verses † in Long Particular Metre, without stopping, and the probability is, that they would see not only the desirableness, but, in some cases, the necessity of interludes. Interludes, in the singing of chants, should be of the most simple character, consisting of not more than three measures, perhaps less. The reasons for such interludes, are the same in kind as in the singing of common hymns, but more forcible in degree.

696. Other instruments can play the cadence, which is in the same key with the first chord of the chant; as it may be, the cadence of the first or of the last strain. ‡ Between short stanzas an interlude will not always be desirable.

Rules for the Chanting Note.

697. The great object in singing the recitative, is to pronounce and articulate together. Attention to a few rules will enable a school, or choir, thus to do with much preciseness.

698. In the *first* place, much depends on the leading voices, which should pronounce and articulate with much distinctness and force.

Second. The accented syllables of words, and single words, which are comparatively important, should receive more emphasis. Unaccented syllables, and unimportant words should be more softly expressed.

Third. Pauses should be observed and sometimes, in long sentences, words should be grouped together into phrases, which will be indicated in the psalms here introduced, by a short dash (–). Every syllable should be pronounced deliberately, not in a hurried and hasty manner.

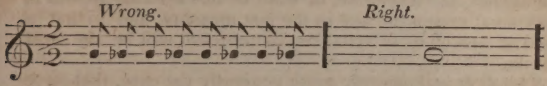
Fourth. Great care should be taken that the singing of the recitatives be not what might be called a semitonic-

* It is, sometimes, there is no doubt, much abused.

† A hymn as long as that should not be given out.

‡ It is common for the last strain, or cadence of the last strain, to modulate into a relative key.

monotony ; i. e. permitting the voice,on the unaccented syllables and unimportant words, in diminishing in force, to flat in pitch. Every singer should be *very particular* in this respect. The fault, of which we are speaking, might be represented as follows :



The more attention is due to this, since it is natural in producing a loud sound, to raise the pitch, the reverse of which is true in giving a low sound. The full accent which it is necessary to give to some syllables in the recitative, in order to pronounce and articulate precisely together, renders it highly important, to guard against this common error.

Fifth. Although there is no definite length to the chanting note, there should be the most perfect time, or uniformity of utterance, in reciting (or singing) the words applied to it.

Sixth. The greater part of the psalms, and poetical parts of the Bible, being written in couplets, it is most common to apply one line of the couplet to the first, and the other to the last strain of the chant ; but this is by no means necessary, as a universal rule. It is, indeed, quite undesirable, since to sing a psalm of moderate length, in this style, giving the chanting note an equal number of syllables, or nearly so, in every couplet, would produce a sameness, which the singing of chants is happily calculated to avoid. The most tasteful and probably the most devotional manner of singing the chant, is to make the different recitatives of unequal lengths ; sometimes longer, at other times shorter, according to the particular train of thought expressed.

Seventh. To the chants which follow, it will be easy to apply the words, which are so arranged, separated into clauses by the dash, and divided into measures by bars, as to be easily understood.

599. In chanting psalms, and other portions of scripture from the Bible, the helps (the dash and bar) will not be at hand. The performer will then be thrown more upon his own judgment. However, it is believed, that even then, after a little practice, no difficulty will be experienced.

Rules for the Cadence.

600. *First.* A suitable number of words should be reserved, so that accented syllables shall occur on the accented part of every measure of the cadence.

Second. When a cadence can be made so as to preserve the accent, and a syllable, or word of one syllable applied to each note, except the one in the last measure, and to that a word of one or more syllables, the cadence will be the most simple.

Third. It is, however, more generally the case, that three or even four syllables are adjusted to each measure of the cadence, bringing an accented syllable on the first part of every measure.

Fourth. Sometimes a single word should be applied to a measure of two or more notes, which should be slured in singing. The particular cases which come under the above rules will easily be determined, in psalms not marked for chanting, after a little practice in the singing of chants.

601. Some chants are written with particular reference to those psalms or portion of the psalms, which are composed in stanzas of three lines; such chants are appropriate, but not absolutely necessary.

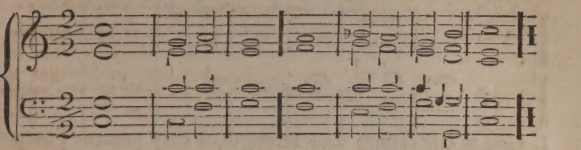
602. A few chants will now be added, with some select portions from the psalms, arranged agreeable to the foregoing rules.

603. It will be very easy to write out on the board, at any time, a single chant, and "line out" the sentiment to be sung requiring all to recite distinctly, with proper accent, and in perfect uniformity. The words can then be applied to the notes, or, in other words, the chant can then be performed.

604. Each stanza is numbered 1, 2, 3, &c., and is composed of two parts, the one designed for the first, the other, for the last strain of the chant.

605. CHANT.

Ps. XXXIII. *The Lord is my Shepherd.**



1. The Lord is my shepherd; I | shall not | want.
He maketh me to lie down in green pastures: he leadeth | me be- | side the still | waters.

2. He re- | storeth my | soul:
He leadeth me in the path of | righteousness | for his name's | sake.

3. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil:
For thou art with me; thy rod and thy | staff they | comfort | me.

4. Thou preparest a table before me in the | presence of mine | enemies;
Thou anointest my head with | oil; my | cup runneth | over.

5. Surely goodness and mercy shall follow me all the | days of my | life;
And I will dwell in the | house of the | Lord for- | ever.

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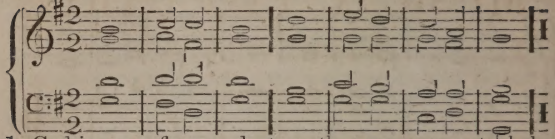
* The First and Second are written on the Treble staff. The Tenor and Bass on the Bass staff.

606. CHANT.

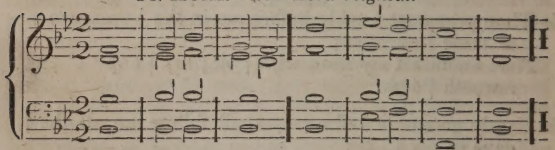
Ps. XLVI. *God is our refuge.*



1. God is our refuge and strength, a very present | help in | trouble:
   Therefore will not we fear, though the earth be removed, and though the mountains be | carried into the | midst of the | sea;
2. Though the waters thereof roar and be troubled, though the mountains shake with the | swelling there- | of.
   There is a river, the streams whereof - shall make glad the city of God, the holy place of the | tabernacles | of the Most | High.

607. CHANT.

Ps. XCIII. *The Lord reigneth.*



1. The Lord reigneth, he is | clothed with | majesty;
   The Lord is clothed with strength, wherewith he hath girded himself: the world also is established, that it| cannot be | mo- | ved.
2. Thy throne is established of old: thou art from | ever- | lasting.
   The floods have lifted up, O Lord, the floods have lifted up their voice; the | floods lift | up their—waves.
3. The Lord on high - is mightier than the noise of many waters, yea, than the mighty | waves of the | sea.
   Thy testimonies are very sure; holiness becometh thine house, O | Lord, for- | ev | er.

PART IV.

MUSICAL ELOCUTION.

INTRODUCTION.

SECTION XCIV.

ART. 608. Simple elocution, teaches how to modulate the voice, in giving utterance to our ideas, so as to communicate our thoughts in the most appropriate and effectual manner.

609. A speech pronounced by one individual, so as to rivet the attention and command the admiration of an audience, delivered by another, might be listened to with much uneasiness, and be considered a meagre production. A man of a sound mind and discriminating judgment, would be able in either case, to appreciate true merit; still, it is constitutional and ever will be, to be pleased and edified with a piece well written and well delivered; while a failure in the latter, detracts from the interest of the performance, and to a considerable extent, neutralizes the effect which would otherwise be produced.

610. Without stopping to prove the assertion, we may safely say, that a correct musical elocution, is still more important; or that a failure in this respect, is a source of still greater dissatisfaction; since a want of success in that which is expressly designed to give pleasure as well as to edify, must necessarily produce a vacuum, to be filled up with a disappointed expectation.

"The chief design accordingly, of this department of education, is, by appropriate exercise, to cultivate the organs of speech, to strengthen and discipline the voice, and at the same time to eradicate incorrect habits of utterance which may have been contracted through early neglect."

611. The subject of musical elocution becomes very interesting, when in connection with the desirableness, of a tolerable degree of perfection in that part of a musical education, we may be assured, that the obstacles in the way of success are neither many nor formidable, but rather that a correct musical pronuciation of the many thousand words

in our language, may be reduced to a few primary principles or rules.

"Speech being merely a collection of arbitrary sounds, used as signs of thought or feeling, it is indispensable to intelligible communication, that there be a general agreement about the signification assigned to given sounds, as otherwise there could be no common language. It is equally important that there be a common consent and established custom, to regulate and fix the sounds used in speech, that these may have a definite character and signification, and become the current expression of thought."

612. In simple elocution, as many sounds are produced and frequently as much compass of voice exhibited, as in common singing. The only difference is, that correct speaking consists of graceful modulations and slides of the voice, through many gradations of pitch, reducing speech to a kind of continuous rising and falling sound, with slight changes and modifications, which by articulation is divided into words. In singing, certain sounds are struck by the voice, and continued without any alteration in pitch, or modification in the quality of the tone. The very small and imperceptible gradations of rising and falling in speech, we have called *slides*. In singing, no *slides* of the voice are admitted. Difference in pitch, is produced by taking perceptible steps in sounds, which are continued unchanged to a greater or less extent.

613. There are more than thirty thousand words in our language; yet they are all formed by different combinations of only twenty-six letters. A different word indicates a different sound or modulation of the voice, which conveys a new idea. And as every word is composed of simple letters, differently combined, so the peculiar sound of a word, is composed of different variations of sound which are called *elements*. Take for instance the word *hail*. In pronouncing it slowly, the voice first produces the aspirated sound, or element indicated by the *h;* it then passes into the sound or element which *a* indicates in this case; and in leaving this element we hear the sound of *e* in *eel*, from which it passes to the sound indicated by *l*. The voice, however, dwells longer and with more force, on the sound indicated by *a*. The combined sound of the word will be reduced to four elements, which if slowly uttered, might be indicated by —h—a——ee—l—.

The first element is a mere aspiration, almost without sound; still it has sufficient vocality to be considered an element. The third variation or element, is indicated by *ee*, and is heard as the voice passes from *a* to *l;* it may therefore be considered as a part, or as the *vanishing* part, of the element indicated by *a*. The two taken together then, may be regarded as a *radical* and *vanish*, and thus considered as one element: the radical being the part which has the principal accent, and the vanish, that through which the voice slides to *l*. Although the element indicated by *l*, has more vocality than the *h*, it cannot well be prolonged or accented. The last letter *e* is silent, and of course has nothing to do with the sound of the word.

614. We have now described three different elements: The *first* indicated by *h*; the *second* indicated by *a;* the *third* indicated by *l*. These three elements, pronounced in succession, as above described, give us the sound of the word *hail*. Thus we should find by examination of other words, that they were made up of different elements, similar to those in the word *hail*.

615. All such elements, as are without vocality, and therefore similar to the element indicated by *h*, are called ATONIC ELEMENTS.

616. All elements similar to that indicated by *a*, which have more fulness of vocality, and are susceptible of being accented or prolonged without producing a disagreeable sound, are called TONIC ELEMENTS.

617. Such elements as may not be prolonged, yet such as have more vocality than the atonics, are called SUBTONIC ELEMENTS.

618. Certain combinations of these elements, are called COMPOUND ELEMENTS.

619. We have been particular to say, "the elements indicated by," &c. because there is no letter of the alphabet, which represents a single element of sound; * and perhaps saying that they indicate certain elements, is saying too much.

620. All the elementary sounds in our language may then be divided into *Tonic*, *Subtonic*, *Atonic* and *Compound Elements*. The atonics are simple aspirations or articulations,

* There *may* be one or two exceptions.

and should never be prolonged in speaking or singing. The subtonics are vocal articulations, which although they should be given forcibly, cannot with propriety and good effect be prolonged in speaking or singing.*

621. Thus far, we perceive that pronunciation in speaking and singing, is much the same. We now come to the distinctive difference. I speak, when I utter a tonic element the same as in correct pronunciation. If I prolong it, retaining the same pitch, it then becomes singing. Some individuals speak in a monotonous "sing song" style, i. e. their pronunciation is principally upon the same pitch, and certain elements are prolonged into "song."

The difference between singing and speaking then is, that in speaking, the tonic elements are not prolonged, * in singing they are.

622. We shall now proceed to give the different elements with some rules for singing them. Of the tonic elements, the most account is taken in singing;

They are *pure* and *impure* or *mixed*.

The mixed are such as have a radical and vanish. The pure elements have no vanish: the voice dwells upon them until it strikes another element.

623. The learner must bear in mind, that the letters which will be given as the symbols of the elements we wish to illustrate, *are not* the elements. He must abstract the mind from the symbols, and endeavor to obtain a clear idea of the elementary sounds, which the letters as symbols, in certain cases indicate. This is the more important, since the same letter in different combinations, becomes the symbol of several different elements.

624. What is the radical of a tonic element? Ans. A simple sound heard in a word, and which receives the accent, having considerable vocality and which in singing, is susceptible of being prolonged.

What is the vanish of a tonic element? Ans. A sound through which the voice naturally passes to another element, as it leaves the radical of the tonics, and which must not be prolonged.

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* I. e. Beyond an ordinary length.

SECTION XCV.

TONIC ELEMENTS.

First, the Mixed.

ART. 625. The FIRST TONIC ELEMENT may be represented by this › character; of which *a* will be the symbol in the word *a* ——— we. Pronounce the first tonic element forcibly a number of times. › › › › ›

626. By a careful attention to the modulation of the voice, it will be observed, that it passes on leaving the first part of the element, into the sound of *e* in *err*, or into the sound of *ur*.

Ex. › we, or › — *ur* we. › — *e* ll.

There should be no effort to make the vanish perceptible in pronouncing or singing this element; on the other hand, the singer should be constantly guarded, in singing, that the vanish of any element be not heard. Only the radical of such tonic elements as have a radical and a vanish, should be prolonged.

627. The SECOND TONIC ELEMENT may be represented by this / character. The sound which it represents, is indicated by *a* in the word *a*——rt. Pronounce it forcibly / / / /. This is like the first, a mixed element, having the same vanish, though less perceptible.

628. The THIRD TONIC ELEMENT may be represented by this – character. The sound which it represents, is indicated by *a* in the article *a*——*n*. Pronounce it – – – – –. It is considered a mixed element, having a very slight vanish, like the first.

629. The FOURTH TONIC ELEMENT may be represented by the vowel *a*. It represents the sound of *a* in *a*——le. It is a mixed element, vanishing into the sound of *ee* in h*ee*d. Pronounce the same word slowly, and the vanish will be distinctly heard a——ee l. Upon this and the next element, there are very frequent mistakes. See the remark under the next article.

630. The FIFTH TONIC ELEMENT is a mixed element, and may be represented by the Italic *i*, and always pronounced like *i* in h*i*——de, n*i*——ght. Slowly pronouncing either of these words, it will be observed, that the voice before it

articulates the consonants, passes through the sound of *ee* as in *heed*, which is the vanish. In singing this element, mistakes are *very* frequent. The vanish is prolonged instead of the radical, which is in every case productive of a bad effect. Such words as *might*, *light*, *bright*, &c. which should be sung mi———ght, li———ght and bri———ght; prolonging the element *i* are improperly sung miee——t, liee——t, &c. While the voice dwells on the element *i*, the position of the tongue is such, that the sound is permitted to escape without obstruction, and a little effort will render it audible. But if it is permitted to slide immediately into the vanish of the element, the tongue assumes another position, such, that there is but a very small space left between it and the roof of the mouth, which has the effect of the pedal swell of an organ in shutting up the sound.

The tongue permitted to drop down again, so as to give the radical of the element, the sound let out from its confinement, becomes full and clear. The same effort to prolong the vanish, will hardly give one half the volume of sound, nor will it be of so good a quality. Similar remarks might be made with propriety in regard to other mixed elements.

The radical should be held clear and firm, without the *least* change of any vocal muscle, until the time demands an articulation of the word or syllable, when the voice should smoothly and imperceptibly glide through the vanish, and finish the word with a clear and distinct articulation of the subtonic or atonic element, as it may be. If the word ends with a mixed tonic element, the vanish becomes the articulation, which should be given without force.

631. The SIXTH TONIC ELEMENT, is a mixed element, and may be represented by the Italic *o*. The sound of this element is indicated by *o* in *o*———ld. The radical vanishing into the sound of *oo* in *oo*ze, thus o——oold. Prolong this element with the vocal organs firmly fixed, until the time demands an articulation, *o o o o o o o*.

632. The SEVENTH TONIC ELEMENT, is a mixed element, and may be represented by this ⌣ character. It is indicated by the diphthong *ou* in the pronoun *ou*——r. It vanishes into the sound of oo like the *sixth*. ⌣ ⌣ ⌣ ⌣ ⌣ ⌣

Second, the Pure.

633. The remaining five tonic elements are pure, i. e. without a vanish.

The EIGHTH TONIC ELEMENT, may be represented by *ee*. It is the sound of *ee* in ree——l, or of *e* in me *ee ee ee ee ee*.

The NINTH TONIC ELEMENT, may be represented by this ʌ character. It indicates the sound of *e* in p*e*——n, d*e*——n, ʌʌʌʌʌʌʌ.

This element is often mispronounced, by obscuring it, or giving to it the sound of *u* in b*u*t; thus, sociuty for society, &c. Each of the mixed and pure elements, must be practised separately, until the distinctive difference between them is clearly perceived, and an ability acquired to give them forcibly and correctly with the voice, whenever they occur.

The TENTH TONIC ELEMENT, may be represented by this ~ character. It indicates the sound of *e* in *e*——rr, or of *e* in he——r. ~~~~~~~~.

634. The ELEVENTH TONIC ELEMENT may be represented by this (character. It indicates the sound of *i* in p*i*——n. ((((((((.

635. The TWELFTH TONIC ELEMENT, may be represented by this v character. It indicates the sound of *u* in f*u*——ll, p*u*——ll. vvvvvvvvv

636. The THIRTEENTH TONIC ELEMENT, may be represented by *oo*. It indicates the sound of *oo* in ooze. *oo oo oo oo oo oo oo oo.*

337. One great error in singing the tonic elements, has already been pointed out, viz, that of prolonging the vanish instead of the radical; which applies specially to the mixed elements.

Another error, which relates to all the tonic elements, and which is very prevalent and productive of a great amount of jargon,* is that of striking not quite the proper element, but another, and then sliding into the true one; permitting very little variation from the element which should be sung. This error arises, from the individuals not exactly knowing what conformation of the vocal organs, is necessary in giving the element desired; from his not knowing, in fact, what element should be prolonged. Singing in this way, is a series of guess-work, which is not often best, because it seldom "hits rightest." To prevent all errors of

* We say jargon, because while the general intonation may be good, it is full of little inaccuracies or slides and waves and slight changes of the elementary sound, which produces a kind of indescribable dissatisfaction.

this kind, the scholar has only to *learn*, and by a short and vigorous practice, *acquire* the ability to correctly prolong in pronouncing or singing, about a dozen simple elements separately. Then let him sing them precisely the same, in the great variety of combinations, in which they so frequently occur. He will then sing with much ease and pleasure to himself, and to the far greater satisfaction of others.

SYNOPSIS OF THE TONIC ELEMENTS.

The Mixed are,

1st,	2d,	3d,	4th,	5th,	6th,	7th
›	/	˘	*a*	*i*	*o*	˘
go—ne,	a—rt,	a—n,	a—le,	i—sle,	o—ld,	ou—r.

The Pure are.

8th,	9th,	10th,	11th,	12th,	13th.
ee	^	^	(	V	*oo*
hee—d,	pe—n,	e—rr,	pi—n,	fu—ll,	ooze.

SECTION XCVI.

THE TONIC ELEMENTS APPLIED TO THE SCALE.

638. In singing the elements to the scale, first let a word, in which the particular element to be sung, is heard, be forcibly pronounced; giving the element full and strong; then sing the word prolonging the element; then sing the element to the sounds of the scale, carefully prolonging it without the least change of a single vocal muscle, during the time indicated by each note. The scholar must be *very* particular not to permit himself to change, in the least, the vocal or articulating organs, while producing any particular element; since a slight alteration, gives quite another sound. Let him watch and criticise himself, until the *habit* of a correct musical elocution is formed. And in the successful result, which every one may confidently expect, he will find himself amply rewarded, in the pleasure he will experience, in being able to produce the proper sounds with the greatest possible ease, and in the satisfaction of knowing that he is right. Nor will he be deserving of the charge of egotism, any more than the man who should say, that it is light at noon-day. A fine piece of mahogany work completely finished, with

the exception of the polish, is but a homely piece of furniture. And a nice garment hardly looks worse, than just before it receives the *finish* from the pressing iron, which puts it into shape, and causes it to be regarded as an extra specimen of workmanship, and of a rare and refined taste.

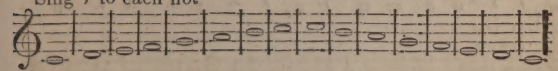
How desirable, in either case, is "the finishing stroke." Nor is a reasonable degree of perfection in the singing of a choir, less desirable. But how different the case with a choir, in other respects well trained, which disappoint your raised expectations, on the very threshold of enjoyment.

It certainly seems, then, that any one who would please himself or others, will be encouraged to make the attempt, at least, to attain to that which is perfectly within his power.

THE ELEMENT ›

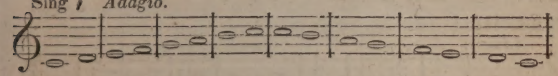
Adagio.

Sing › to each not



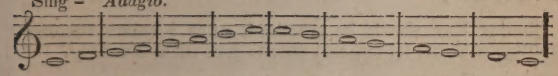
THE ELEMENT /

Sing / *Adagio.*



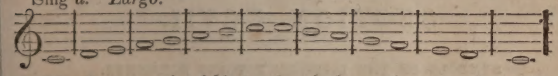
THE ELEMENT –

Sing – *Adagio.*



THE ELEMENT *a*

Sing *a*. *Largo.*

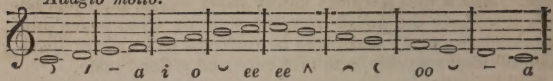


639. Let now the fifth *i;* the sixth *o;* the seventh ⌣; the eighth *ee;* the ninth ∧: the tenth ⌢; the eleventh ∪; the twelfth ∨ and the thirteenth *oo*, be successively sung to the scale.

Let the scale now be sung by different elements as indicated.

Ex.

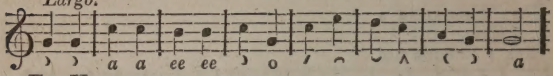
Adagio molto.



640. Be careful to produce each element pure and clear. It is a very good exercise for the voice, to sing the different elements separately, prolonging them to as great a length as possible. Singing them thus on a high and low pitch, enlarges the compass of the voice.

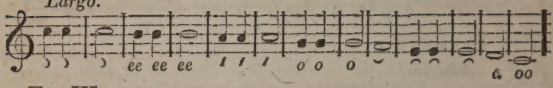
Ex. I. Practise.

Largo.



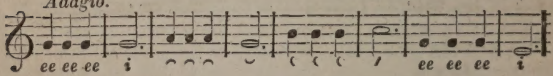
Ex. II.

Largo.



Ex. III.

Adagio.



Similar Exs. should be practised, until scholars become familiar with the tonics, and able to give them correctly.

SECTION XCVII.

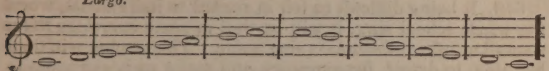
SYMBOLS OF THE DIFFERENT TONIC ELEMENTS.

Art. 641. Having now learned the tonic elements, which are all the elementary sounds which are prolonged in singing, it next becomes necessary to learn the different symbols by which they are indicated; since the same element in different words, is indicated by different letters or symbols.

642. The ELEMENT ›, is indicated in different words, by *a, o, aw, ough, ou, ua, ach* and *augh;* as in the words *a*—ll, go—ne, l*aw*—, l*au*—d, b*ough*—t, t*augh*—t, y*ach*—t.

This element is incorrectly sounded, when it is made to resemble the sound of *o;* thus, *O*ll for all. A more gross pronunciation is, oul, foul, for all, fall.

Sing the scale, first,



by *a, o, aw, aw, ou, ua, augh, ach, ach, augh, ua, ou, au, aw, o, a.*

Then by the words in which these symbols occur. Let scholars give other words in which the same element occurs. A part of the school sing the elements to the scale, and a part give the different symbols. Some of the above symbols, indicate a different element when combined with other letters in other words.

643. The ELEMENT ′ is indicated in different words by *ah! ea, a, au, augh;* as in the words ah! h*ea*——rt, f*a*——r, *au*——nt, l*augh*——ter.

644. An error in giving this element, is that of permitting the voice to slide into *u* as in ut; thus, ahut, instead of art.

Practise the scale with the symbols, and with different words in which they occur.

645. THE ELEMENT –, has the sound of

a as in m*a*——n.
ei " " th*ei*——r.
ai " " *ai*——r.
ay " " pr*ay*——er.

A very common error in giving this element, is that of letting the voice vanish into *u*, thus a*u*n, ma*u*n; for an, man.

Practise as follows. One part of the school sing the element as indicated by different symbols, the other part simply pronouncing the letters *a, ai,* &c.

Ex. I. $\frac{2}{1}$ *a, ai,* 1 4 | *ay, ei,* 5 3 | *ay, ei,* 5 8 | *a, ay,* 5 4 | *er, a.* 3 1 ‖

Sing different words where the same symbols occur.

Adagio.

hat, *mat,* lad, tan, man, can, &c.

Ex. II. $\frac{4}{4}$ 1 3 | 5 4 | 2 1 ‖

Largo.

Ex. III. care, fair, prayer, pair, pare, air, ware.

$\frac{2}{2}$ 1 5 | 3 4 | 2 5 | 1 ‖

A part may sing the words, and the rest the figures. Be very careful, that the pronunciation be not, paut, maut, &c. cayur, fayer, &c. To this, the teacher must look very critically.

646. It being difficult to tell in regard to individuals, when the whole school sing, it will be well in some exercises to let a small number of scholars sing alone. The teacher will then be able to detect inaccuracies, and make such suggestions for improvement, as may be necessary.

647. THE FIRST AND THIRD ELEMENTS SUNG TOGETHER.

The element ›.

Largo.

all, *hall*, *haw*, *daw*, *law*, *fraud*, *gauze*, *taught*.

$\frac{4}{1}$ 3 | 4 | 5 | 6 | 7 | 8 | 7 | 8 ‖

The element –.

care, *dare*, *rare*, *air*, *snare*, *fair*, *stair*, *spare*.

$\frac{4}{1}$ 1 | 2 | 3 | 4 | 2 | 3 | 2 | 3 ‖

648. The ELEMENT *a*, is indicated in different words, by the symbols.

a as in ga——ve,
ay " " pay——
ai " " hai——l.

Sing, *Adagio.*

aim, *day*, *bail*, *say*, *pane*, *tape*, *sail*, *mail*, *age*,

$\frac{4}{2}$ 4 3 | 2 1 | 3 5 | 3 8 | 11 ‖

649. SECOND AND FOURTH ELEMENTS SUNG TOGETHER.

The element ′.

Adagio molto.

arm, *bar*, *daunt*, *heart*, *laugh*, *harp*, *path*, *balm*.

$\frac{2}{2}$ 3 4 | 3 8 | 7 5 | 5 3 ‖

The element *a*.

aid, *mate*, *pay*, *fame*, *make*, *gate*, *sail*, *gale*.

$\frac{2}{2}$ 1 2 | 1 6 | 5 4 | 3 1 ‖

Let the two divisions change parts, and sing as in a tune, or as a round, sometimes different words to each part at the same time and vice versa. Variety will be obtained by taking a different pitch.

657. The ELEMENT *i*, is indicated by

i as in h*i*——de.
uy " " b*uy*——.
igh " " m*igh*——t.
ye " " r*ye*——.

The true sound of this element, is a medium between *e* in h*e*r, and *a* in f*a*ther.

Ex. Sing.

time,	mind,	pie,	ice,	bind,	style,	lyre,	fire.
$\frac{4}{2}$ 5	8 |	8	5 |	3	4 |	2	1

658. Perhaps no element is oftener pronounced wrong than this. Persons who have been accustomed to sing carelessly, may be almost sure, that they sing this element incorrectly. The most prevalent error, is that of prolonging the vanish; thus, li*ee*———t, for li———ght. A common error is that of prolonging neither the radical or vanish, but permitting the voice to slide from the sound of *a* in f*a*ther to *ee* in h*ee*d, passing through various changes.

659. The ELEMENT *o*, is indicated by

o as in go——ld.
oa " " *oa*——k.
ou " " so*u*——l.
eau " " b*eau*——.
owe " " *owe*——.
ow " " *ow*——n.
oh!

Ex. Sing. Prolong the radical.

tone,	own,	coat,	beau,	sole,	soul,	rote,	owe.
$\frac{2}{2}$ 3	5 |	5	6 |	5	8 |	3	1 ‖

660. The error in singing this element, is in prolonging the vanish instead of the radical; thus, go——oo——ld, for go———ld. It is also mispronounced, when the sound of *e* in h*e*r, is substituted for *o* or *ow* final; thus foller for f*o*l*ow*, winder for wind*ow*, potater for potat*o*.

661. The element ◡ is indicated by

ou as in f*ou*——nd.
ow " " f*ow*——l.
ough " " b*ough*——.

Not a few mistakes are made in singing this element. Its proper vanish is into *oo*, as in *oo*ze, which is often prolonged contrary to rule. But the most gross error, is that of splitting the element into ◜ and ◠; and prolonging the last;

thus, par - ow*er*——— passing quickly into *er*, which should simply be articulated; thus, p*ow*———er.

662. The drawl is quite as bad, commencing with the element – (*a* as in m*a*n) then sliding into the true element, and as soon out of it into the vanish, then into the element ~ (*e* - rr), and prolonging that,

Thus, pa———ow—oo—er———. drawl.
For, pow———————————er. right.

Ex. I. Practise.

t*ow*er, p*ow*er, s*ou*r, l*ow*er, h*ou*r, t*ow*er.
$\frac{4}{2}$ 1 3 | 5 8 | 5 1 ‖

Ex. II.

d*ow*n, t*ow*n, h*ow*. *ou*t, r*ou*nd, n*ow*, cl*ou*d.
$\frac{4}{2}$ 5 8 | 8 5 | 3 5 | 1 ‖

663. The element *ee* is indicated by the symbols,

e as in m*e*——.
ea " " *ea*——t.
ee " " *ee*——l.
ei " " rec*ei*——pt.
ie " " f*ie*——ld.
ez " " rend*ez*——vous.

Prolong the element.

m*e*, d*ee*d, y*ie*ld, r*ea*r, spe*a*k, wh*ea*t, f*ee*t, k*ee*p.
$\frac{2}{2}$ 3 5 | 8 6 | 5 2 | 3 1 ‖

664. Nothing is more common than mistakes in singing words like near, fear, hear, here, year; where *r* follows this element. The mistake is that of prolonging another element, thus:

he–err———, fea–err———, yea–err———.
Instead of
hea———r, fea———r, yea———r.

665. The error arises from a careless negligent enunciation; suffering the voice to slide into the element ~ because it is easier held than the element *ee*. Mistakes of this kind, very materially effect the singing of a choir.

666. The more parts, the worse the effect. One part of the choir prolong the radical of the element, others the vanish, and perhaps another considerable portion, drawl out the words, singing neither the radical or vanish.

Thus hee——e——ā——áh——urr,
For hea———————————r.

667. Such pronunciation in singing, is productive of great confusion; the mixture of distorted elementary sounds, always being disagreeable. The harmony of the tune is injured, and the audience unable to understand what is spoken. Let three individuals or three divisions pronounce the same word in this way, and it will be sufficient to show the importance, of strict self-criticism and carefulness to avoid the error.

Ex. Sing.

1*st Div.*	yee——ă——âh——ur,	wrong.
2*d Div.*	yee——err————,	wrong.
3*d Div.*	yea————————r.	right.

The first is a continuous drawl.
The second prolongs the vanish.
The third prolongs the radical, which is right.

668. Suppose the attention of an individual is called, at the moment the choir are pronouncing this word. He would distinctly hear the following words; *ye are, ye err,* and *year!* And who could understand what was said by a choir, singing in this manner? Yet it is a fact, that there are very few choirs, who do not make similar frequent mistakes, every hymn, and it may be, every line they sing.

669. Take an example in three parts. Let one division drawl; another prolong the vanish, and the third, the radical as before. Then let all drawl; then all sing the vanish; then let all sing the radical of the element of each word, in the following, and observe the difference in the effect.

Adagio.

$\frac{4}{2}$	3		3	|	81			|	7		7	|	8		8 ‖
	fear,		rear,		tier,		year,		dear,		peer,		near,		drear.
$\frac{4}{2}$	5		5	|	3		6	|	5		4	|	3		3 ‖
$\frac{4}{2}$	1		1	|	4		1	|	5		5	|	1		1 ‖

670. THE ELEMENT ^ is indicated by

e as in d*e*——n.
ue " " q*ue*——st.
ea " " h*ea*——d.

"The error to be avoided in this element is that of allowing *e* to become something like *a* in *fate;* or thus b*aid*, *aeg*; for bed, egg; st*aid* for st*ea*d."

This is a very pretty element to sing; being very agreeable to the ear, and not very often wrongly enunciated.

Ex. Practise.

ell,	let,	pen,	get,	set,	rest,	quest,	tell.
4/4 3	4 |	3	5 |	6	5 |	3	1 ‖

671. THE ELEMENT ˆ is indicated by

e as in *e*———rr.
ur " " dem*ur**———.
ea " " he*a*———rd.
i " " fi———rm.
o " " *o*———ne.
u " " tu†———b.
on and *ou* " " wo*n*dro*u*———s.

Practise. *Adagio.*

4/2	5	6 |	3	3 |	3	3 |	3	3 ‖
	heard,	learn,	germ,	girl,	firm,	spur,	done,	some.
4/2	3	4 |	5	8 |	8	5 |	5	1 ‖
4/2	1	1 |	1	1 |	1	1 |	1	1 ‖

672. THE ELEMENT ɩ, is indicated by

i as in p*i*———n.
y " " h*y*———mn.

Practise. *Largo.*

3/2	8	7	6 |	5	6	5 |	4 |	7 |	5	7	8 ‖
	pin,	din,	sin,	hymn,	till,	will,	sip,	wish,	sill,	wit,	sit.	
3/2	3	5	4 |	3	4	3 |	2 |	2 |	2	2	3 ‖

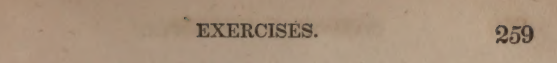
673. THE ELEMENT ʌ, is indicated by

o as in wo——lf,
u " " pu——ll,
ou " " cou——ld,
oo " " too——k,

---

* *Ur*, according to Dr. Rush's analysis of elementary sounds, must be classed with *e*——rr, although the true pronunciation is a little more gutteral.

† It must be remembered that in singing, we know nothing of short and long elements. They are made such by the music to which they are sung.



The correct sound of this element, is a medium between the sound of *e* in *e*——rr, and that of *oo* mood. The error in pronunciation runs into the extremes.

674. The Element *oo* is indicated by

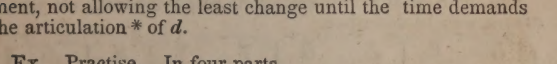
oo as in m*oo*——d.
o " " d*o*——,
oe " " can*oe*——.
ue " " tr*ue*——.
ui " " fr*ui*t——.
ew " " thr*ew*——.
ough " " thr*ough*——.

675. A common error in pronouncing this element, is, that of letting the voice slide from the true element *oo*, into the element ~ thus,

moo——~——d,
instead of moo————d.

The vocal organs should be held firm upon the element, not allowing the least change until the time demands the articulation * of *d*.

Ex. Practise. In four parts.



The above may be sung as a round.

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* This rule is given several times, it being the most important of all others.

SECTION XCVIII.

COMPOUND ELEMENTS.

ART. 676. Those which we have denominated *mixed elements*, are by some considered compound elements with *oi*, *oy*, and others.

677. The compound tonic (*oo* or *eu* as heard in *Eu*rope, pronounced like *i* in *i*—n and *oo* as in *oo*—ze, with a prefix of the subtonic *y*. As indicated in the following:

i——n. oo——ze.
y——i————oo——rope.

678. The last element *oo*, of the two, of which the above is principally compounded, should be prolonged, and to prevent an unpleasant sensation, the voice in this case should be permitted to smoothly slide from one element to the other. The same compound is indicated by

u as in *tu*——be.
ew " " *ew*——er.
ui " " *sui*——t.
iew " " *view*——.
eau " " *beau*——ty.

679. The exact pronunciation of this compound element, cannot well be described.

$\frac{4}{2}$ 5	6	5	8	7	7	8	8	
Tube,	hue,	view,	suit,	cue,	due,	new,	beau.	
$\frac{4}{2}$ 3	4	3	3	2	2	3	3	
$\frac{4}{2}$ 1	1	1	1	5	5	1	1	

Much care should be taken, that the element, though in different words, be sung the same.

SECTION XCIX.

SUBTONIC ELEMENTS.

ART. 680. Although the subtonics are not prolonged in singing, yet they become very important, in giving force and distinctness to the sentiment. The tonic elements might

be correctly and elegantly given, and yet the poetry of a hymn, or the prose of a piece, be strangely metamorphosed. The subtonics have considerable vocality, and may be prolonged, but not with a pleasing effect; sounding, as they do, nasal, gutteral, heady, or being produced by the disagreeable vibrations of the teeth. Yet, they should be given with great force and distinctness, since they give character to words, which become vehicles of thought.

681. There are several *general* errors, in singing the subtonic elements. *First,* that of not articulating them at all.

Second, that of giving them with so little distinctness in connection with words, that little else is heard than tonic elements.

Third, that of changing and separating them from the words to which they belong, so that the sentiment becomes a kind of jumbled-up musical lingo, perfectly unintelligible to the auditor; or else so as to completely alter the sense.

682. The following examples, will illustrate the above remarks.

Ex. I. "Fix tin - ane ternal state."
For "Fix'd in an eternal state."

Ex. II. "Will I for hell prepair."
For "Will I for help repair."

The last Ex. is of a shocking character; and shows how a slight departure from correct pronunciation, is productive of much evil.

683. Another quite exceptionable case, is where shepherds are maded to *swash* their flocks, instead of watching them by night.

Ex.
"While shepardz - swash their flocks," &c.
For "While shepherds watch their flocks," &c.

684. The SUBTONICS are indicated by

b as in *b*——ow,
d " " *d*——are,
g " " *g*——ive,
j " " *j*——ohn,
v " " *v*——ane,
z " " *z*——one,
y " " *y*——e,
w " " *w*——oe,

th " " *th*——en.
ng " " so——*ng*.
l " " *l*——oud.
m " " *m*——ade.
n " " *n*——o.
r " " *r*——oa——*r*.
sh " " vis——ion.

685. While the above elements should be given with the greatest possible force. The learner must be careful, not to give tonic elements with them. Thus,

Not b ⌢, d ⌢, g ⌢, &c.

But b, d, g, &c.

686. Let them now be forcibly given in connection with the tonics after them; thus, b ⟩—— ›, b ⌢. b ⟩——/, b /, &c, Then give the tonic first; thus › —— b. / ——b, – ——— b & ——— *a* ——— d, / ——— d, &c.

687. Such an exercise, is a very excellent one for a choir or school. All being required to give the elements at the same time. There is no hazard in saying, that there is no exercise so beneficial for the voice. It gives to it volume, fulness and power.

Some voices, have tripled in strength by such practice. It is indeed, so truly, the only sure means of acquiring correctness in speaking, that there never has been a good speaker, who has not practised essentially the same plan. Nor can a person expect to sing well, who will not take equal pains.

SECTION C.

THE SUBTONICS AND WORDS IN WHICH THEY OCCUR, FOR PRACTICE.

ART. 688. *B. be*, been, *b*ad, *b*ound, *b*lab, swa*b*, *b*abe, *b*arb, we*b*, glo*b*e, ro*b*, dou*b*le, *b*ible, ro*bb*er, ro*b*ust.

ALL *the sound of this element must be made before the lips open.* It is partly gutteral and partly voce di testa, or a voice from the head; without any nasal quality. It is quite an important element, in giving force and perspicuity to the sentiment.

689. *D*, *d*ove, ai*d*, lai*d*, pai*d*, *did*, hi*d*, har*d*, lar*d*, ban*d*, san*d*, an*d*, *d*ear, *d*en, *d*aub, *deed*, *do*, *d*upe, fee*d*, *ded*uce, calle*d*, we*dded*, *d*oubled, *d*ared.

The sound of this element, is similar to the one above. It is very important in articulation, in rendering the sense clear to to the auditor. It is very generally mispronounced in singing, so as to come under one of the three errors named under article 681. That of entirely omitting it when it ends

one word and commences the next: or when *b*, or some other subtonic is the first element of the next word, are quite common.

Ex. I.

Thus, "His guardian han by day."
For "His guardian hand by day."

Ex. II.

Thus, "Ho! ye that pan for living stream,
Zan pine away—an—die."
For "Ho! ye that pant, for living streams,
And pine away and—die."

Such, to say the least, is a very careless indolent manner of singing.

690. The error of separating it from the word to which it properly belongs, and of joining it to another, is most common and most confusing.

Ex.

Thus, "He by hi zown almighty wor,
Dwil lall your fearz-remove;
Fo revry woun dis precious blough
Da sovereign balm shall prove."

For, "He, by his own almighty word,
Will all your fears remove;
For every wound, his precious blood
A sovereign balm shall prove."

691. Many, otherwise excellent singers, render their services of little worth by thus jumbling together the words of a hymn. Cases are not rare, for members of a congregation, to have their hymn books open, (and if not sufficiently acquainted with music to keep the time of the tune,) yet be none the wiser as to what line or word the choir are singing. By the interludes, they will perhaps distinguish the verses. Such music, it is true, may be *pretty noise*, but quite unsuitable to be substituted for the praises of a christian church.

692. Perhaps there is no word so often mispronounced, as the conjunction *and;* both in speaking and singing. The errors are, first, that of dropping the *d*, or, second, that of joining it to the next word. If no other word except the conjunction is sung, it would be

an — an — an — an — an —
or, an dan dan dan dan dan
instead of, and and and and and.

693. Let the conjunction as last given, be practised for several minutes together, articulating with great force the element *d*; until it becomes easy and natural, to give it with a suitable degree of force, clearness and distinctness.

694. In articulating this element, (*d*) the tongue drops from the roof of the mouth, and gives the sound of the atonic, *t*, with which the element *t* ends. In this manner, *d* should always be articulated, before the next syllable or word is commenced; except in the middle of words where *dd* occurs; in which case, only one should be sung, in order to prevent a disagreeable hiatus, and to preserve the euphony of the voice.

695. *G.* gone, gad, go, give, aggravate, gay, glimpse, plague, bog, gray.

The principal error, in giving this element, is a failure to produce it with sufficient force. As it seldom ends a word, the error of joining it to the next, is not so frequent.

696. *V.* vain, void, vail, vase, vex, vent, have, relieve, contrive, receive, cave, cove, valve, love, grove, loved, vogue. The errors, in pronouncing, are a want of force, and the disconnecting it from the syllable or word to which it belongs.

Thus, "Blessed comforter, come down,
An lie van moo vin me."
For, "Bless'd comforter come down,
And live and move in me."

697. *J*, Indicated also by *G*. James, John, Jacob, Joseph, Jubal, jar, jilt, gentle, age, judge, joy.

Errors like the above, Art. 696.

698. *Z.* Indicated also by *S*. Prize, was, huzzas, dissolve, observe, prisons, zebra, breezes, husbands, venison. Seldom mispronounced.

699. *Y.* ye, you, yours, yet, yes, yield, yore, yoke, youth, young, yeoman.

The principal error in singing this element, is, that of not beginning it separately, rather permitting the voice without an articulation of a previous element, to slide into it from another word.

Thus, "O turnye, O turnye."
For, "O, turn ye, O, turn ye!"

It is a kind of tempter to mispronounce other words, because the voice easily slides into it.

Thus, "And bidz-our longing appetites,"
For, "And bids, your longing appetites."

700. *W.* *w*hen, *w*o, *w*ar, *w*ay, *w*as, be*w*are, be*w*ail, a*w*ay, *w*ind, *w*ill.

The same error exists in giving this element, which was pointed out in the remarks on the last, viz: letting the voice slide into it, as in some cases, from a previous element.

Thus, "In ooworlz-above, an ooworls below."
For "In worlds above and worlds below."

701. *Th.* *Th*e, *th*ey, *th*at, *th*ou, *th*en, *th*ere, *th*is, *th*ough, pa*th*s, oa*th*s, ti*th*e.

The error in pronouncing this element, is that of substituting for it, the atonic element indicated by *th* in *th*in. The error here is chargeable mostly to indolence, requiring as it does, a little more effort to give the proper element.

702. *Ng.* This is purely a nasal sound. So*ng*, si*ng*, ri*ng*, wro*ng*, thro*ng*, ki*ng*, writi*ng*, prolo*ng*. The same element is indicated by *N*, as in thi*nk*, i*nk*, su*nk*. Upon this element, there is a very frequent and a very disagreeable mistake; viz, that of prolonging it instead of the tonic element which it follows:

Thus, song ——, king ——, in —— k.
For, so —— ng, ki —— ng, i —— nk.
This error is exceedingly unpleasant.

703. The man who "talks through his nose," is a kind of an anomaly, affording a theme of sport to all; but when this nasal sound is prolonged in the sanctuary, or on any occasion of entertainment in vocal music, the offensive impropriety produces a worthy disgust. There is little danger of its being articulated with too much force; but it should be given quick, and not prolonged.

704. This element is not unfrequently changed, and quite another substituted in its stead;

Thus, walkin, singin, prayin, laughin, &c.
For, walking, singing, praying, laughing, &c.
And sometimes *vice versa;*
Thus, brethering.
For, bretheren.

705. *L.* A*ll*, ca*ll*, wa*ll*, we*ll*, *l*ow, *l*aw, *l*ad, ho*l*e, wi*ll*, we*ll*, *l*ily.

The error in giving this element, is that of prolonging it, instead of the tonic element with which it is connected;

Thus, all ——, will ——, l —— ou —— d.
For, a —— ll, wi —— ll, lou —— d.

There is one exception to the general rule for this element. When terminations like *ple*, in people, and *ble*, &c. fall on a note, the element is to be prolonged.

706. *M*, *m*an, *m*ain, *m*en, *m*orn, *m*oon, har*m*, bal*m*, li*m*e, ai*m*, *m*ile, hy*m*n.

This is a nasal element, and the error in singing it is like that in regard to others, prolonging it, when it should only be forcibly articulated.

707. *N*, *n*ame, *n*ay, *n*ail, *n*et, *n*ice, *n*ote, *n*ot, ow*n*, mai*n*, o*n*, mour*n*, *n*ow.

The common error in singing this element, is that of prolonging it;

Thus, n————————ame, or, n————a————me,
For, na————————me.

708. *R*, *r*an, *r*ob, *r*oute, *r*ule, *r*ise, *r*oam, p*r*ay, b*r*ass, c*r*ape, g*r*een, t*r*ait, *r*oll, flowe*r*y, to*r*rent, pro*r*ude. *R*, as given in the words above, should have a forcible *trill* of two or three clips of the tongue. The learner however, is not to understand that he is to give to it the French *roll*. This becomes offensive. The proper trill of the *r*, can only be learned by imitation. It adds force and perspicuity to the sentiment. There are not a few persons, who find it difficult to produce this element; an ability, however, to give it correctly, can be acquired in all cases, where perseverance is not wanting.

709. It is pronounced in some words without the trill; then, usually called, the smooth *R*. Fa*r*, fo*r*m, ma*r*l, ca*r*t, hea*r*t, wo*r*d, ca*r*d, depa*r*t, dete*r*, confe*r*, we*r*t, di*r*t, ha*r*d, wo*r*thy, wo*r*ld.

There is an error in giving this element when it occurs at the end of a word, by omitting it entirely;

Thus, waugh, stah, depaht.
For, war, star, depart.

710. This element is made the occasion of much bad elocution when it occurs as a *smooth* element, as in the following words; hare, are, our, harm, marl, horn; and a multitude of others, of monosyllables and polysyllables. The error in singing it, is that of substituting for it the sound of *e* in *e*———rr, where it occurs after every tonic element, with a few exceptions, and prolonging the tonic element (⌢) intead of the one which comes directly before it;

Thus, ou—— *e* ——r, ea—— *e* ——r; law—— er——d,
For, ou————r; ea————r; l————rd.

Word is mispronounced wuerr———d,
instead of wo————————rd : or, w⌢d, for word.

711. The trilled and soft *r*, are sometimes run together so as to destroy the articulation and confuse the sense.

Ex. Thus, "Sinner - ouse the from thy sleep.",
For, "Sinner, rouse thee from thy sleep."

712. *Sh.* indicated also by *Z.* Derision, adhesion, explosion, confusion, azure, osier, treasure. There are few mistakes in singing this element. Its position preserves it from an unnecessary prolongation ; yet, it may be erroneously prolonged and become very unpleasant. The mistakes are, in not giving it with sufficient force ; or in substituting for it the atonic *sh*, * or prolonging it to an unnecessary extent.

713. It is erroneously "added to final vowels and dipthongs, when they occur before a word beginning with a vowel : thus, idea*r* of, &c. law*r* of, &c. draw*r* a plan, &c."

714. We have now given the subtonics, which are fourteen in number. They should be thoroughly practised ; enunciating them in such words where they occur, with force and energy. The practice has the effect to enlarge the compass, deepen the tone and improve the quality of the voice. Their correct utterance, is of the greatest importance in singing ; rendering the sentiment clear and perspicuous, and aiding greatly in keeping correct time. Many of the failures in keeping time, are to be attributed to an incorrect enunciation of the subtonics. They are untastefully disconnected from the words to which they belong ; words are run together, the sense of what is sung is confused, and some members of the choir, actually get lost, as much as a man in the fog. The time is thus broken ; some beginning a word a little sooner than others, and leaving it the same. Some prolonging the radical, others the vanish ; some articulating the subtonics, others joining them to the wrong word ; and all this going on at the same time. It is by no means strange that the common auditor should say, "What is the matter with our singing?" and another, and anothor, and another, "I could not understand a word they said." Though they may not understand the philosophy of the jargon, it arises as we have already remarked, from the bad pronunciation, which destroys the regularity of rhythm, and contributes very considerably, to produce a musical jumble, of both harmony

* See Art. 728.

and sentiment. And these evils will continue, until instruction in MUSICAL ELOCUTION shall be so generally and thoroughly given, in schools of vocal music, as to remove the producing cause.

SECTION CI.

ATONIC ELEMENTS.

ART. 715. Although the atonics are inferior in importance, to the tonics or sub-tonics, they are by no means unworthy of a critical examination, being like the subtonics, the hinges upon which words turn, and productive of similar evils, if wrongly pronounced; it becomes highly desirable to understand their nature, and acquire the ability and *habit*, of enunciating them correctly.

716. The atonics are so called, because they are without vocality. They are *audible whispers* and not audible sounds. They are indicated by

p as in u——*p*,
t " " ou——*t*,
f " " i——*f*,
s " " ye——*s*,
wh " " *wh*e——n,
th " " *th*in,
sh " " a——*sh*,
k " " a——r*k*,
h " " *h*e.

717. The general errors in giving these elements are, *first*, not articulating them with sufficient force and distinctness: and *second*, separating them from the words to which they belong.

THE ATONICS WITH WORDS FOR PRACTICE.

718. *P*. *P*in, ra*p*, a*pp*le, a*pp*ly, ra*p*ture, war*p*, sa*p*, ro*pe*, *pope*, *pop*, har*p*, hel*p*, *pie*, a*pe*, ga*p*, *pupp*et. Mistakes in giving this element are common, and sometimes such as to materially alter the sense. The second Ex. Art. 682, is an instance of this kind. Let it always be distinctly articulated, then regularly commence the next word.

719. *T*. A*t*, ha*t*, ma*t*, lo*t*, bi*t*, roo*t*, *t*in, *t*one, *t*ouch, *t*o, *t*ilt, *t*empt, coa*t*, *t*utor, *t*ot, *t*ight, *t*ent, ligh*t*, hur*t*, bu*t*.

The two general errors, occur in singing this element, at almost every line of a hymn. The *first*, that of not articulating it with sufficient force, is almost universal; the *second*, that of separating it from the word to which it belongs, is *very* common.

Ex. I.

Thus, "His paths, I cannaw trace,"
or, " I cannot race,"
For, " I cannot trace."

Ex. II.

Thus, "When will thy love the res tree veal,"
For, " " " " " the rest reveal."

Ex. III.

Thus, "And reaches to the utmos ky,"
For, " " " " utmost sky."

Also, hose, for hosts, &c.

720. *F.* Indicated also by *ph* and *gh*. *F*ay, *f*all, *f*eel, *f*eed, a*f*t, cra*f*t, laug*h*, sta*ff*, sa*f*e, cali*ph*, thie*f*, sul*ph*ur trium*ph*. The second general error is more frequent in giving this element.

Ex.

Thus, "Relie fa lone is fouh,"
For, "Relief alone is found."

If a single word is pronounced, there are few who would leave out a single element.

Pronounce words in a line or sentence, as a general rule, as though they were single words.

721. *S*, indicated also by *C*. Thi*s*, *s*ay, *s*it, *s*ystem, *s*et, *c*ider, i*c*e, police, hosts, mists, rests, toss, pass, set.

Perhaps no element in the language is so badly and so often mispronounced as this. It is erroneously sung as Z, but more generally prolonged, in violation of all good taste, and much to the displeasure of the auditor.

722. The nature of this element is such, as to render it exceedingly disagreeable. Hence, the "hiss," when anything is said of a disgusting nature. It is well known, that an instrument, played several consecutive octaves above the part it accompanies, is always productive of a bad effect; unless there are other instruments sufficient to render the mixture agreeable. For this reason, the twelfth in the organ, which is tuned twelve notes above the principal, and the fifteenth, which is tuned still higher, would be an intolerable accompaniment, without the diapasons and principal.

723. When violins, and other instruments are used in a common church choir, if played above the part which they accompany, a very little philosophy will show, that the effect must be, as it always is, bad.* But an instrument played on an exceeding high key, and at the same time quite discordantly, it must be seen, would only render the effect still more disagreeable.

This is all true of the element indicated by the letter *s*. It is produced principally, by the vibrations of the teeth—is of a pitch considerably higher than any vocal musical sound, and probably never in the key of any thing which is sung. Hence, the shorter the articulation of this element, the better. One would suppose, that an individual singing as many do, when this element occurs, was endeavoring to expel from his presence, that domesticated and very useful animal, whose midnight serenades add nothing to the quietness of our repose.

724. When the element is articulated, the breath should rather be held back, and not let off through the teeth like steam from a safety valve, nor prolonged like the hollow whistle of the wind, through the shattered remains of a forsaken castle. No less dissonant with the feeling, which it is to be expected good music will inspire, or agreeable to the ear, is the uncouth, untasteful prolongation of this element.

725. It is often badly given in the middle and at the ends of words; more generally at the beginning of words, and almost universally wrong, when it ends one word and commences the next.

Ex. I. "In Is——raels—God we - trus—t."
For, "In Israel's God we trust."

Ex. II. "S——alvash——un O the joyful s——ound,"
For "Salvation! O the joyful sound."

Ex. III. "And plenteous-iz-iz gras,"
For, "And plenteous is his grace."

Ex. IV. "Ev'n crosses fro miz zovereign han,"
For, "Ev'n crosses from his sovereign hand."

726. *Wh. wh*en, *wh*ere, *wh*at, *wh*ither, *wh*iff, *wh*ile, *wh*irl, *wh*ich, *wh*isper, *wh*ip.

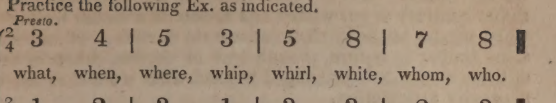
This is a forcibly aspirated element. The error in singing it, is that of omitting the aspiration, and giving it the sound of the combined elements *oo* and ^ thus *oo* ^ ile for while, or *oo*en, for when.

* There is no general rule without some exception.

Ex. "Stans ooaching a - thy gate,"
For, "Stands watching at thy gate."

Practice the following Ex. as indicated.

Presto.



May be sung as a Round.

"In words commencing with *wh*, the letters must be transposed in pronouncing; thus, *hw*en, *hw*eat, *hw*y, &c. Except *who* and its compounds with a few other words, in which the sound of *w* is dropped; as, whoever, whole, whoop."

727. *Th. th*ink, *th*in, *th*ank, *th*orn, no*rth*, you*th*, wor*th*, tru*th*, oa*th*.

The general error, of disconnecting this element from the word or syllable to which it belongs, is very common.

Ex. I. Thus, "Leterthand all er claims depart."
For, "Let earth and all her claims depart."

Ex. II. Thus, "Unclog'd by errthor arthly things."
For, "Unclog'd by earth or earthly things."

728. *Sh. sh*all, *sh*ould, *sh*e, *sh*out, *sh*are, a*sh*, ra*sh*, *sh*rink, *sh*ow, bru*sh*, pu*sh*, [*ce, ti,* and *ci,* sounding like *sh*] o*ce*an, spe*ci*ous, par*ti*ality.

Many of the remarks on the element indicated by *s*, are applicable to this; though the error in the present case, is not so great or offensive: the key of the element being at least an octave below that of *s*.

729. It is erroneously prolonged at the beginning, in the middle and at the end of words.

Ex. I. "For thy sh'——ame thou sh'——alt have double."
For "For thy sha'——me thou sha'——lt have double."

Ex. II. "Some fresh'—— memorials of thy grace."
For "Some fre'sh memorials of thy grace."

Ex. III. "Hath joys substanti——al and sincere;—"
For "Hath joys substa'ntial and sincere."

730. It becomes very disagreeable, when made thus prominent. The hiss is an expression of disgust and contempt; and were there no other reason, this would be sufficient to forbid its being prolonged in singing, since the least prolongation of it more than is necessary for a distinct articulation, is productive of a feeling similar in its nature to that which induces the hiss. The *hush,* is allied to the hiss; not how-

ever being so strong in character. We feel imposed on when we are hissed. We are constrained to a forced obedience, rather contrary to our wishes and dissonant with our feelings, when we are hushed. Nor can we rid ourselves of impressions similar in nature, though less in degree, when either of these elements is prolonged beyond what we feel to be, a necessary articulation.

731. *K.* Ar*k*, har*k*, lar*k*, spar*k*, *k*ing, *k*ind, *k*eel. The same element is also indicated by *C*, as in *c*are, and *ch*, as in *ch*orus, *c*ross, *c*are, *c*ake, *ch*oral, arc*h*itect. This element is not generally given with sufficient force; not otherwise mispronounced.

732. *H.* *H*ail, *h*ead, *h*and, *h*ad, *h*igh, *h*old, *h*eed, *h*it, *h*ow, *h*ot, *h*orse, *h*ouse, *h*ome, *h*ere, *h*old, *h*uge, w*h*en, w*h*y, w*h*o, w*h*ere, w*h*at.

Mistakes in giving this element, are very frequent. The error, consists in omitting the element entirely, which serves very much to obscure the sense.

Ex. "Call, whil e may be foun
Doh see-kim whil-e's hear;
Serv-im wi-thall thy art-an mine
Dan worshi-pim with fear."

For, "Call while he may be found,
Oh, seek him while he's near;
Serve him with all thy heart and mind,
And worship him with fear."

733. Sing the following Ex. giving the element with great force and distinctness in articulation.

4/4	8	8	8	8	8	8	8	8	7	7	8*			
4/4	5	6	6	5	5	5	6	6	5	5	5			
	him,	ham,	hah,	hum,	ho,	ho,	hum,	ha,	hee,	ha,	harm.			
4/4	3	4	4	3	3	3	4	4	4	4	3			
4/4	1	1	1	1	1	1	1	1	2	2	1			

May be sung as a Round.

734. We have now explained the different elements, and the proper manner of singing them; pointing out also the common errors to which they are subject, in musical elocution.

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* Prolong two beats.

735. Two rules may be given as the result of the examination.

First, in regard to the tonics.

RULE. *The radical of the mixed and the pure tonic elements,* ONLY *should be prolonged.*

RULE SECOND. *The subtonics and atonics should be forcibly given or articulated but not prolonged.*

736. A general rule in regard to all the elements, may be briefly stated in the language of another.

"Always articulate with such energy, deliberateness and accuracy, that every sound of the voice may be fully and exactly formed, distinctly heard and perfectly understood."

737. On the practice of the vocal elements, Dr. Rush has the following remarks. "The art of reading, consists in having all the vocal elements under complete command, that they may be properly applied, for the vivid and elegant delineation of the sense and sentiment of discourse." Which with the following have equal force when applied to singing.

738. "When the Elements are pronounced singly, they may receive a concentration of the organic effort, which gives them a clearness of sound and definite outline—at their extremes, which makes a fine preparative for a forcible and distinct pronunciation, in the compounds of speech." "I venture to assert that no one, who has neglected this mode of alphabetic practice, is able to give the guttural murmur of 'b,' 'd,' and 'g,' with that force and fulness, and duration, which are required on occasions that call for the higher graces, and more striking expression of elocution."

739. "Those persons who possess both active and delicate feelings, and who exercise themselves in recitation, are always approximating towards this utmost play and power of the voice, by the ordinary mode of instruction; and do in a course of years, effect nearly all the organs are susceptible of. But the elementary mode here proposed being founded on an analysis of speech, at once points out to the pupil what is to be attained, and thus invites him to the accomplishment of every vocal possibility."

740. Remarking on the advancement of the practical skill of musicians, in the use of the bow for stringed instruments, he says; 'As soon as science had made something like an analysis of their dexterity,.... instruction began to adopt the economy of elementary rules; and velocity, precision, smoothness and variety of execution, became common accomplishments in the art of Bowing.'

741. 'When an attempt is made to teach an art without commencing with its most simple elements, combinations of elements pass with the pupil for the elements themselves, and holding them to be almost infinite, he abandons his task as almost hopeless. An education we are here recommending, REVERSES *this disheartening duty.*

742. And for the improvement of the quality of the voice, he recommends "the elementary mode as the best plan of instruction in musical elocution;" i. e. the forcible articulation of the subtonic and atonic, and the full prolongation of the tonic elements as we have pointed out. 'By it,' he says, 'a harsh quality may be somewhat softened: a husky voice may be brought nearer to pure vocality; the piercing treble may be reduced in pitch, and the thin meagre voice endowed with fulness and strength.' 'Let the pupil then consider the elements as a kind of gamut, on which he is to learn, not only the names of the notes, but all their varieties of time.

743. A few more quotations will finish what we have to say upon the subject. "Every pupil who fails of articulating distinctly, has an habitual fault, in the pronunciation of one or more classes of words or syllables, and sometimes, perhaps, of letters. These should be selected and thrown into sentential exercises for daily practice, until such faults are corrected."

744. "Natural impediments, or—as they should rather be called — faults of early habit, must be removed by means, adapted to particular cases. But there are few pupils who do not need in one form or other, the full benefit of careful superintendence and constant direction, along with regular exercise, in this department of elocution. The very general neglect of this branch of elementary instruction, leaves much to be done in the way of

correction, at later stages. The faults acquired through early negligence, and confirmed into habit by subsequent practice, need rigorous measures of cure; and the pupil who is desirous of cultivating a classical accuracy of taste, in the enunciation of his native language, must be willing to go back to the study and practice of elementary sounds, and discipline his organs upon these, till an accurate and easy articulation is acquired." *

745. Let the foregoing elementary practice be fully carried out, and it is believed, that the learner will not fail to attain to a clear, distinct, forcible and elegant musical pronunciation, and the effect will be to produce what Dr. Rush calls, the 'Orotund voice,' upon which he has the following remarks. "By the orotund voice, I mean that natural or improved manner of uttering the elements, which exhibits them with a fulness, clearness, strength, smoothness and a ringing or musical quality, rarely heard in ordinary speech; but which is never found in its *highest excellence*, except through long and careful cultivation. By fulness, I mean that sound deep in volume, which approaches to harshness.

By clearness, a freedom from nasal murmur.

By strength, a satisfactory loudness or audibility.

By smoothness, a freedom from all reedy or guttural harshness.

By a ringing quality of voice, its distant resemblance to the resonance of certain musical instruments."

SECTION CII.

GENERAL ERRORS AND CORRECTIONS.

Terminational Errors.

ance, ency, ant, ently.

ART. 746. There is a very general fault, in the pronunciation of terminations of words like the above. The element indicated by *u* in p*u*ll, is substituted for the proper one; thus,

* WILLIAM RUSSELL, Editor Journal Education, (first series.)

repent*u*nce, for repent*a*nce; ascend*u*ncy, for ascend*a*ncy; *ant* is pronounced *unt*, *ently*, pronounced *untly*. Such, is not only a wrong, but a very indolent manner of utterance. The error arises from the fact, that the element ⌢ is easier give than the proper one ∧ or –. Let such words as defi*ance*, reli*ance*, contriv*ance*, complac*ency*, dec*ency*, frequ*ency*, abund*ant*, redund*ant*, reluct*ant*, defend*ant*, consequ*ently*, antece*dently*, eloqu*ently*; be pronounced separately and in connection with other words, giving the terminations forcibly. Influence, is a very common word, and almost as generally mispronounced, influ*u*nce.

and.

747. Words ending with *and* are often mispronounced. A broad sound is given to the *a* making the termination sound like *ahnd*, comm*ah*nd for command, dem*ah*nd for demand. Pronounce with force l*and*, h*and*, s*and*, b*and*, counterm*and*, and similar words. *A*, should have the sound of *a* in m*a*n, c*a*n, p*a*n.

ness, ess.

748. Words ending with the above terminations are often mispronounced, *niss* for *ness*, *iss* for *ess*.

Pronounce, good*ness*, righteous*ness*, holi*ness*, meek*ness*, use*less*, faith*less*, art*less*, stain*less*, life*less*, hope*less*, list*less*, *ness* spells *ness*, and not *niss*. The euphony of the language, is very much injured by such errors. The prolonging of different elements by different members of a choir, produces a disagreeable hiatus in sound.

749. *ble.* Words like amia*ble*, commenda*ble*, are pronounced amia*bul*, commenda*bul*. The element ⌢ which is here introduced before *le*, is perhaps the most natural and easy tonic element, requiring simply the opening of the mouth without the change of any other organ, and a gentle expulsion of the breath to produce it. It is for this reason, that it is so often substituted for the proper element, or introduced where there should be none.

750. Sometimes *el* is mispronounced *il*, thus, gospil for gospel; sometimes the opposite error is practised of pronouncing *il*, *el*; tranqu*el* for tranquil.

751. Being so often used, or rather 'dragged into' all kinds of discourse, we have thought it worthy of the name of the Lazy *element*. A man telling a story says, 'And ⌢ * I went from Philadelphia ⌢ to Boston ⌢, and there ⌢ I saw ⌢, &c

Let the reader observe, (if he never has,) and he will be surprised to see how frequently *this element* creeps into every species of vocality. Perhaps more correctly, how often a lazy utterance suffers it. Some persons seem to cling to it, as to an old friend, with whom they are loth to part. Hence ^ in singing or talking constitutes a principle part of their vocality.

em and *en*.

752. These as initial syllables, are often incorrectly given; thus, *im*ploy for *em*ploy; *in*tirely for *en*tirely, &c.

The Article The.

753. This article, is by some persons pronounced, in singing, as though it were spelt thah, which is certainly out of all taste, and a presumptuous violation of the correct pronunciation of the word. The error is the more unpardonable, because the word occurs so often. An individual who is accustomed to hearing a correct elocution, will always be disgusted with this pronunciation of the article *the*. The interrogation is a very common one by persons not acquainted with music; but who are accustomed to hear a correct pronunciation, "Why do singers pronounce *the* thar?"

754. The reason or a similar one to that which is generally given, viz. that it is easier sung, if allowed, would be sufficient to materially change very many words. The musical elocution of some scores of years since, admitted not a few practices and errors, which have now become obsolete, or have been corrected by refinement and cultivation in musical skill. And this technical pronunciation of the article *the*, seems to be a remaining vestige, of the nasal twang, of the 'sing song style' of teachers of the last century.

755. The article should be pronounced the same in singing, as in correct speaking; nor is there a reason for pronouncing it otherwise, which will bear a moments investigation. On the one hand it should not be pronounced thah, giving to *e* the sound of *a* in father; nor on the other hand should it have the sound of *ee* in reel. The element which should be prolonged is that of *i* in this; when the article occurs before a consonant; and approaching more nearly the sound of *ee*, in heed, when it comes before words beginning with a vowel. So the best speakers pronounce in common discourse and in public. ^ (the lazy element) is the one most commonly used in singing this word. See ART. 749 and 751.

Amen.

756. The error in pronouncing this word which occurs so often in musical composition, consists in giving to the *a* the sound of ah! by some more erroneously pronounced *aw*man. A distinguished clergyman and writer of the present day, after making a very just criticism upon the antiquarian pronunciation of the definite article *the*, remarked, that "he had become quite disgusted with some anthems, where this w frequently occurred, as he regarded the common pronunc tion of it (aumen) as a perfect barbarism of the langua The correct pronunciation of this word is neither ahme awmen, or aeemen, as it is sometimes pronounced by som who in avoiding one extreme fall into the other; like the article *the*, let it be pronounced the same as in correct speaking, AMEN: sung a———men.

Other words.

757. Abroad, above, around, and similar words, are incorrectly pronounced *ah*broad, *ah*bove, &c. The *a* in such words should have the sound of *a* in h*a*d, gl*a*d, &c.

The error in singing these as above, arises from the fact, that the element indicated by *ah*, is easier sung, than the proper one indicated by *a* in h*a*d, &c. There certainly can be no conclusive reason, for thus mutilating the language.

Rhyming in Poetry.

758. An error prevails to a considerable extent, in violating the accentuation of words, by endeavoring to make every word rhyme, in the singing of hymns.

759. A fastidious pronunciation of the noun '*wind*' prevails to some extent, and it is true, has some authority, but to us it appears very much out of taste; we mean that of giving to *i*, the sound of *i* in bl*i*nd, k*i*nd, &c.; thus, wīnd for wĭnd. For such a pronunciation there are three reasons urged: the authority of lexicographers; the prevailing custom of the best speakers, and the necessity of so pronouncing to keep up the 'jingle' of rhyme.

760. As to the first, it can only be said that by most lexicographers, such a pronunciation is *allowed* in poetry. As to the second, the prevailing practice is decidedly against it.

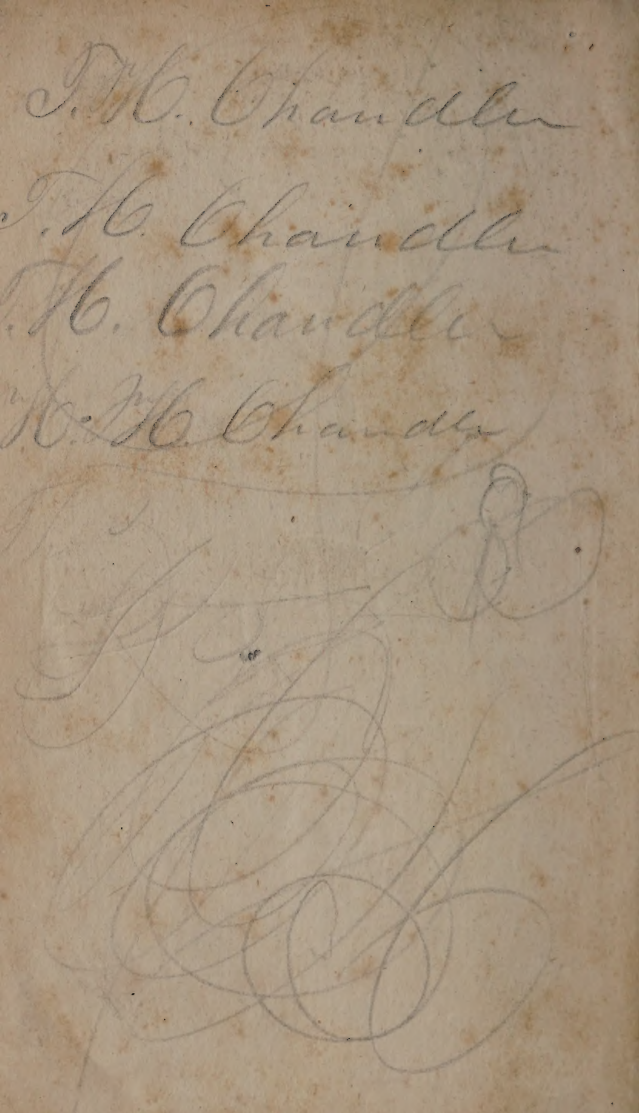
The third becomes a matter of taste, and as such, is worthy of consideration. If it is pronounced wīnd, to preserve the euphony of rhyme, we might for the same reason change very many words. 'Clay,' is made to rhyme with 'we,'

which should be pronounced 'way,' according to such a rule. 'Prove' and 'love,' proove and loove. 'God' and 'stood' would be God and staud, or good and stood.

761. If in the one case the rhyme demands, a change of a word from its most common pronunciation, certainly in other similar cases, a similar pronunciation should be adopted. In regard to this word, we would say as of all others, pronounce the same as in correct speaking.

It should be constantly borne in mind, that the singer, *sings* the *same* elements, that are given in correct speaking. And that the only difference between the singer and orator is, that the one prolongs certain elements which the other does not.

We have now finished the present work, which, whether it shall be considered as an useful auxiliary in promoting the interests of musical education or not, has pretty largely drawn upon our time and patience. To render it such, the Author has spared no pains in its preparation. To say that it was perfect, or faultless, would be quite unwise, probably untrue, in regard to any human production. As such, it is not offered to the public. Should it, however, be successful in promoting the cause it is designed to aid, the Author will feel that he has not labored in vain, or spent his strength for naught. It is hoped, that it will be examined, and approved or disapproved, according to its vital merit.



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